Watch this Space

Galleries and schools in partnership

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Foreword

Jane Sillis, Director, engage

engage is the lead organisation for gallery education in the UK and internationally, promoting access to and enjoyment of the visual arts through gallery education. engage has four key areas of work:

- continuing professional development (CPD)
- advocacy
- research and projects
- sharing practice

Our 1100 members in 15 countries include gallery professionals, artists, teachers and others with an interest in the visual arts and education. We reach millions of gallery visitors each year through our programmes and through our members' work.

For the last four years Watch this Space has been a key aspect of engage's work supporting teachers to work with galleries and for gallery educators to work with schools, often for the first time. The Watch this Space programme is a partnership. It is delivered by engage with the Museums, Libraries and Archives Council (MLA) as part of the Strategic Commissioning Programme in Museum and Gallery Education, which is funded by the Department for Culture Media and Sport (DCMS) and by the Department for Children, Schools and Families (DCSF). Watch this Space focuses on work with schools, visual arts venues and artists. It complements the MLA's Learning Links programme, which builds relationships between schools, museums, libraries and archives across England.

Watch this Space connects with key strategic initiatives in arts and education in particular the government's commitment to the Cultural Offer to young people. This is achieved by: supporting schools in the teaching of art and design and other subjects; providing access to galleries and 'real art'; enabling often vulnerable young people to get involved with galleries; and providing CPD for artists and gallery educators to develop increasingly effective work with young people.

Introducing young people and teachers to galleries supports a number of new developments such as the Key Stage 3 Curriculum in Art and Design, Creative Apprenticeships and the Creative and Media Diploma for 14–19 year olds with its emphasis on work related learning.

engage is committed to building partnerships with lead organisations such as Ofsted, in order to work coherently with teachers and young people and to encourage them to get the very best from working with artists and galleries. Equally, engage offers professional development to gallery educators and shares practice through its website and publications, to ensure that gallery staff are equipped to work effectively with teachers and young people.

Thanks to Penny Jones, programme co-ordinator, for her energy and enthusiasm working on Watch this Space; to the schools and their students, artists, educators, galleries and others involved in the delivery of the programme; and to Nicky Morgan, Programme Manager, Education and Learning, MLA.

Introduction

Penny Jones, Co-ordinator, Watch this Space

Watch this Space was conceived as a collaborative training programme to enable teachers and gallery educators to gain experience of each other's work, in order to initiate and sustain education partnerships and to build capacity for more effective work in the future.

At the end of four years' activity (2004–2008) Watch this Space has provided professional development opportunities to over 70 teachers, 30 host galleries and 50 gallery educators. The partnerships have enabled visits to galleries by hundreds of young people aged 6–18 years, from widely diverse backgrounds and with a great range of learning abilities, most of whom were first time visitors.

Each annual stage of the programme took place during the autumn term of the school year, with participants applying to join in the previous spring. Gallery educators arranged three day placements in schools with a history of visiting galleries to gain a greater knowledge of schools, the curriculum and teaching methods, and to discover how gallery visits impact on classroom teaching. In collaboration with the teachers they developed project work centred on a gallery visit or outreach session. They attended three days' training delivered by engage.

Host galleries identified non-visiting schools in their area and invited teachers to attend the gallery on placement. The teachers spent up to four days in the galleries learning how galleries work and how to negotiate what can be offered to schools in gallery education programmes. Together with gallery education staff they developed a project for a particular group of students with a gallery visit as a focus. The hosts and teachers attended separate training days delivered by engage, and a final joint session to share experiences and project outcomes.

This handbook has been compiled with the support of many Watch this Space contributors: visiting speakers, teachers, gallery hosts, artists and gallery educators. The participants brought a wide range of interests, knowledge and skills which they generously shared with each other and those who delivered the programme. It celebrates the project and the achievements of the participants but it also attempts to address some of the key issues that face teachers and gallery educators when they seek to work together to enrich the curriculum and the educational experiences of their students.

As a result of the exchange facilitated through Watch this Space, freelance gallery educators and artists, newly equipped with knowledge and experience of the formal education sector, have found work with galleries, schools or other organisations, to further their careers and improve the quality of gallery-related learning for schools. Gallery educators employed in organisations have produced new resources in partnership with teachers, developed new programmes or changed their practice to accommodate teachers' needs.

Partnerships built between schools and galleries involved in the early stages of Watch this Space, have been maintained through strengthening gallery capacity for meeting teachers' needs, and in some cases have been extended, supported by funding received from sources such as Creative Partnerships or regional museum hubs. Other early participating galleries have used the Watch this Space placement model to develop their own CPD programmes and placements for teachers. The case studies published here celebrate only four of these relationships; many others could have been included.

Several other participants have generously contributed photographs that illustrate the breadth of the

projects undertaken during the programme.

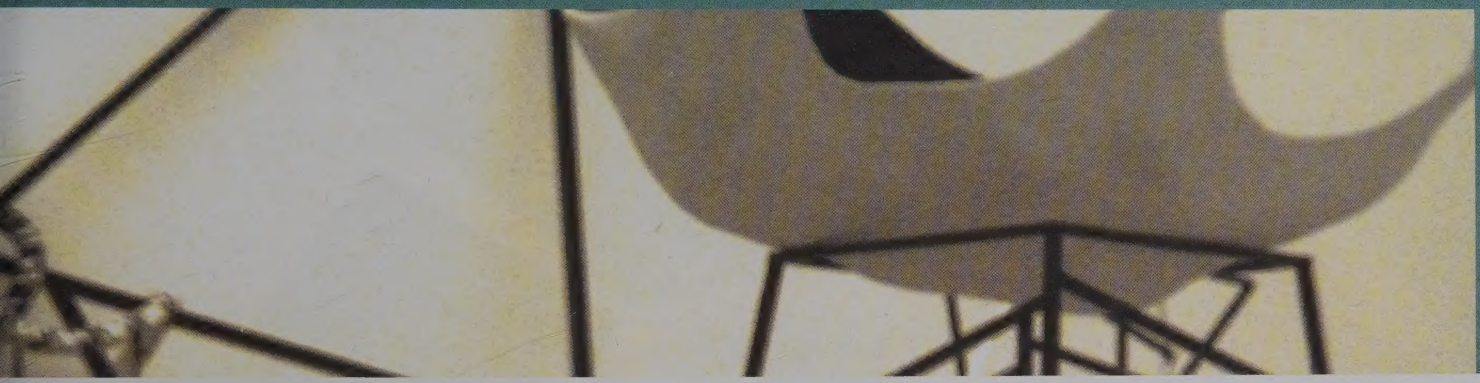
At the time of writing changes to the education system are being rapidly implemented. The new Key Stage 3 National Curriculum, informed by Every Child Matters (ECM), with its emphasis on delivering compelling educational experiences through personalised learning, creativity and cross curricular practice, will come on stream in September 2008, and is well served by the Watch this Space model of exchange and partnership. Watch this Space partnerships have enabled students to engage with contemporary art to meet the requirements of a range of curriculum subjects including English, drama, citizenship, history, general science, geography and the built environment, as well as art and design and multimedia.

Opportunities to work beyond the classroom, as advocated in the Learning Outside the Classroom Manifesto (2007) are increasingly promoted by QCA and Ofsted. The new Key Stage 3 Art and Design Curriculum and the 14–19 Creative and Media Diploma, emphasise the necessity of contact with the art world and the creative industries for teachers and their students that is brought about by relationships with galleries. Ofsted has acknowledged the potential for gallery education to positively support these curriculum innovations and whole school issues; Ian Middleton, HMI for Art and Design, who has supported Watch this Space through making presentations to teachers and gallery educators, discusses the issues here.

Yet there is still much to be done to strengthen the role of gallery education in schools through partnership working and mutual understanding. The three essays in the Futures section of the handbook, address how this understanding can be developed. Sheila McGregor discusses whether assessment methods used in schools and galleries are linked and whether they are in line with the changing emphases of the National Curriculum. Emma Thomas and Sophie Cole describe how Baltic and Northumbria University work together to deliver gallery based modules for trainee art and design teachers and analyse their impact. Leanne Turvey addresses the complexity of the relationship that exists between teacher, student, artist and gallery educator and discusses the tensions inherent in bringing different organisations and systems together.

Maria Balshaw's contribution offers a model of gallery activity where the practice of art and the practice of learning are no longer separated, which thereby acknowledges that risk-taking and discomfort are necessary ingredients for creative learning.

This handbook is intended not only as a celebration of the past but also as a springboard for the discussion of the future of gallery–school partnership activity. It is intended to continue the debate and to inspire everyone involved in the delivery of exciting opportunities for learning in galleries for young people.



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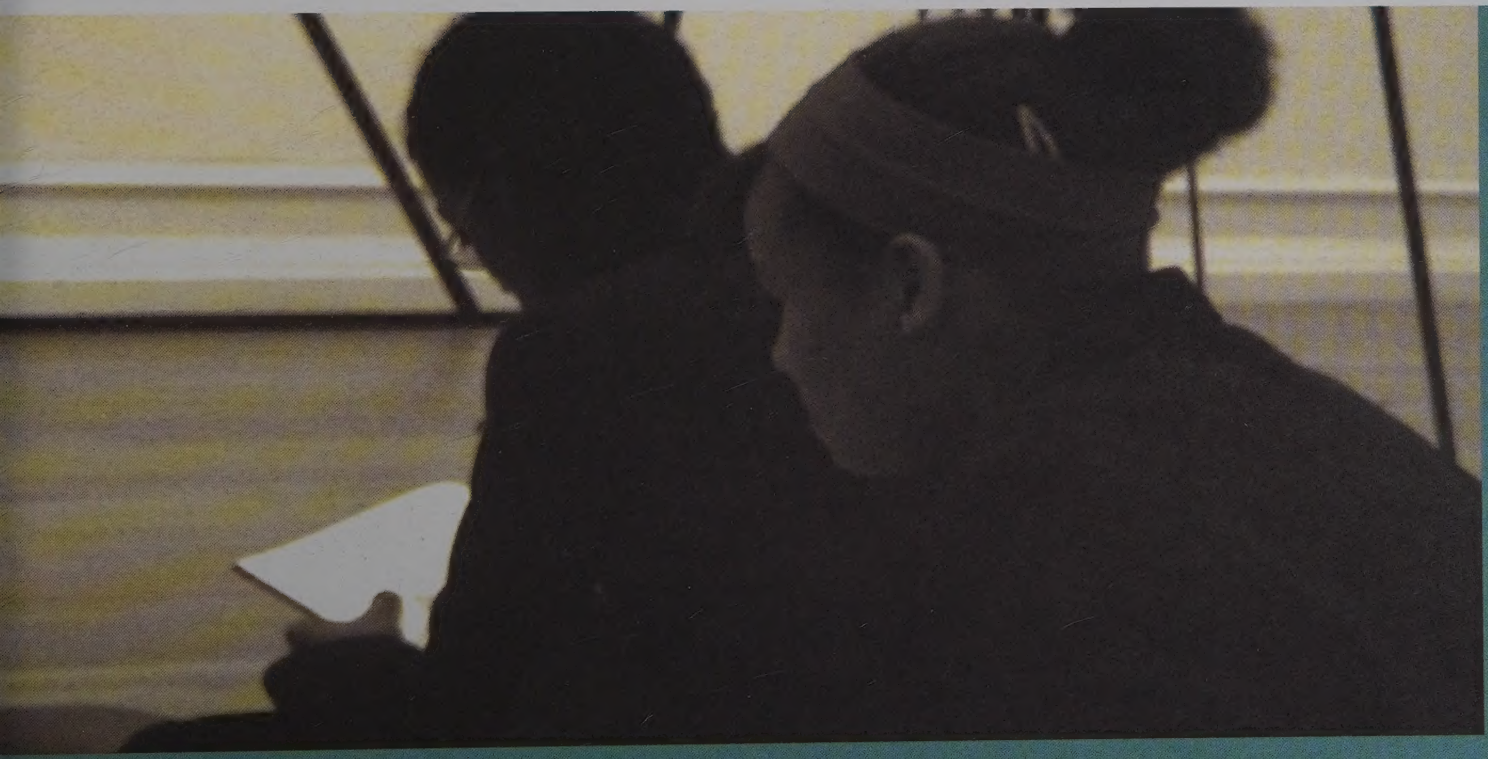


Sound Off: 21st Century Gallery Education

Maria Balshaw

When artist Lynn Hershman came to open her recent retrospective at the Whitworth Art Gallery, she talked about her more than 30 years' experience of working with galleries as an artist whose practice challenges mainstream assumptions about what counts as art. Specifically, she recounted the experience of making and opening an installation at an art gallery in the 1970s in the USA, and the exhibition being closed by the curator because it had sound and was disturbing other visitors to the gallery.

It is a humorous but rather useful reminder of how far we have travelled in terms of our understanding of what can and should take place in gallery spaces. In the last year we have seen fairground-style slides at Tate Modern, courtesy of Carsten Holler and Pierre Huyghe's large muppet creature playing tennis as part of the Manchester International Festival visual arts performance, Il Tiempo de Postino.

We now think these things and many others are to be expected and encouraged within the gallery. Alongside this extraordinary shift both in the nature of the art object and the relationship between the artwork and the viewer, there has been a commensurate shift in our understanding of what a gallery can and should offer to children, young people and adults as learners, as well as visitors in our gallery spaces. And, as education and educators have become increasingly important to galleries, their insights and perspectives have, along with the questioning insight of artists, helped to shape a new understanding of what galleries are for.

In 2008, then, we could say that gallery education has never been in such a positive state. The creativity of artists, who now routinely work inside and outside gallery spaces, and are as likely to be funded by regeneration or education budgets as they are through direct grants from the Arts Council, has met and engaged with educators and schools and policy makers who are committed to forms of creative and cultural education that go a long way beyond learning art history by example or teaching technical skills. Our contemporary understanding of gallery education includes: artist led sessions in the gallery for primary and secondary pupils as part of the school curriculum; partnerships and close collaborations between schools and galleries that explore creativity and creative learning; young people leading projects facilitated by artists and educators; and it even involves young people authoring interpretation for other children and adults. At the Whitworth we have moved from having a lone, education post in 1998 to a team of seven staff (one of them a seconded teacher) as well as 12 highly trained freelance artists, who deliver sessions to nearly 13,000 children each year. In this we are merely representative of 'business as usual' in the UK gallery sector.

I make the comparison with Lynn's story because it is always useful to remind ourselves how far we have travelled, and how quickly. More than this, though, it seems to me that the parallel development of art practice and gallery education reminds us that, as education and learning partnerships have become a core part of the work of the gallery, the fundamental subject of any gallery – the art itself – has also shifted. If we are to continue to move forward with intent and daring – something I think we should always aspire to – then we perhaps need to dissolve the very distinction between the work of the gallery and the work of gallery education. The question for us at the Whitworth is not whether we can make a case for the importance of gallery education, our challenge is to see if we can productively dissolve the distinctions between the work of learning and the work of the gallery as a whole. If we do this, then maybe we too will be moving into our gallery education second life…

Within the current education system there is a (welcome) renewed interest in creativity and the arts from government ministers: with the recent call for a mandatory five hours a week of cultural education for all children, to David Lammy and Andrew Adonis going on the record about the critical need to support and develop young

people's creativity if we are to prepare them adequately for the rapidly changing world of work. Yet, there is little sign that the National Curriculum will be relaxed, and creative work competes on a fairly uneven playing field with National Literacy and Numeracy strategies, while on the ground schools are feeling great pressure to fit everything within curriculum divisions and a timetable that has largely remained the same since the 19th century.

All Our Futures, Ken Robinson's seminal report on the importance of creativity for education, argues that without a fundamental overhaul of education systems, it is unlikely schools will ever be able to fully support young people's creativity, or to properly engage with arts and cultural practice.[1] Likewise, without a fundamental shift in how we work as galleries it is unlikely that we will ever be the radically different sites of learning that we have the potential to be.

A good question might therefore be: what really special benefit does engagement with galleries and artists offer young people and their schools? There is, of course, the opportunity to engage and understand art and artists, but there is also an assumption that gallery education will make for nicer and more rounded young people, who will do better at school and eventually in work. Could it rather be that the special benefit of gallery education is that it supports creative thinking, as we often see it practised by artists. In fact, we might suggest that awkward questioning, rather than well mannered creative practice, is exactly the experience young people need to cope with our increasingly diverse and fast moving society.

To me, the role and purpose of gallery education in the future should be to transform both of its constituent elements – gallery and school – for the benefit of young people's creativity, even if that is awkward to handle.

Our collective vision for learning at the Whitworth, and our vision for the gallery education sector also, is that we should set ourselves the challenge of becoming a creative laboratory for cultural learning, a space in which we can ask difficult questions and find creative answers; answers which should then influence the ongoing work of schools and art galleries.

In order to do this, we have to dissolve the barriers, actual and perceived, which exist between gallery education and mainstream gallery practice. Gallery education has been highly effective as a lobbyist from the edge of both gallery and educative practice – a cutting edge not a ghettoised margin as Veronica Sekules has argued.[2] At the Whitworth, there is a shared commitment to learning, in all the ways it can happen, as the very driver of innovation for the work of the gallery. As such, the approach of the whole gallery, not just its learning team, is driven by a learning ethos that extends far beyond the actual work of that team.

I'd like to give two short examples of what this shift is beginning to look like at the Whitworth.

Julie Howse is a primary school teacher, seconded for part of her week to the gallery from one of the closest school partners – a school that supports and values the creativity of its children. She leads a programme, with other staff from the learning team, of Initial Teacher Training which takes place in the gallery. Our hope is that armed thus, newly qualified teachers will look on our gallery (and galleries in general) as a collaborative, generative resource – not just as a place to go on an end of year trip. This work, important as it is, is not the most significant thing Julie has done. She observed, after she had been with us a few weeks, that the pace and structure of gallery life was completely at odds with her school day. In understanding the manifold ways in which this is so, we are learning to shape our engagement with schools a bit more to their perspective, at the same time that Julie takes back some of our different energy into school. Both sides are learning to mutual benefit.

Ourspace: When the Paul Hamlyn Foundation encouraged the gallery to apply for funding to continue working with hard to reach teenagers, I don't think they thought we would ask them to fund a project that we couldn't yet imagine. But we did and they obliged. Sally Olding, the Ourspace co-ordinator, was recruited to find out what, if any, potential new technologies, combined with new ways of engagement, could offer to really interest teenagers in making the gallery their space. Peer to peer content and learning is at the heart of the work, which is just beginning. The first project, Blake TV, has a historical focus as it takes the idea of William Blake as a renegade who might inspire respect from young people. A group of students from our Aim Higher outreach programme, have been working with a music video maker to produce a series of 'TV' podcasts, where 'experts' of all types,

from filmmakers to musicians to writers, talk about the influence Blake still has on their lives. This interpretation, made by and for teenagers, will sit alongside all the other interpretation we offer to all our visitors for this major historic exhibition.[3]

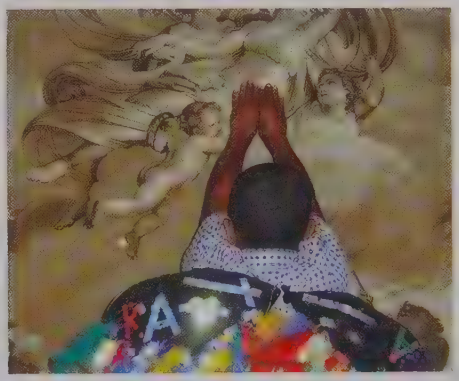
What the very best gallery education partnerships offer schools and galleries is a space where it is OK to try, test and fail (with some increasing confidence) and then to create within a different (physical and pedagogical) learning space. These projects, often located somewhere on the margins of the core school and gallery day, do seem to be able to support what artist George Shaw called, 'the very real processes we all know lead to original creativity'. They are also characterised by an ethics of collaboration that moves us considerably beyond any instrumental understanding of the arts as a means to raise attainment or morally improve. It seems to me that the cultural sector and the education sector should risk admitting that. Projects aren't a failure because of this; it is simply not what they set out to do. Then we might be able to entertain the thought that it is important that young people are encouraged to be creative, and that the shaping of cultural value should be a core part of school life. To allow artists and cultural organisations to work together with an ethics of collaboration towards this idea, will still require a long journey for both education and the gallery sector.

We should set ourselves the challenge of becoming a creative laboratory for cultural learning.

At the Whitworth we want to entertain the possibility of such a transformation:

- we have let educators in to allow their knowledge to permeate our organisation so that the galleries become learning laboratories (for all)
- schools have to let galleries be what they are, allowing different models of learning, creativity and enquiry to influence their educative projects
- we need to question any assumption that schools know only and all about education and that galleries know all and only about art. Because neither proposition is true or useful

Galleries and schools have to listen actively, engage and change, sometimes a bit and sometimes a lot, to achieve something which is both cultural – about the making and shaping of values taking place in the broader cultural world – and creative – about the making and shaping of new ideas and practices for the gallery as much as for the school. This would be something neither partner would be able to achieve alone. Our role in the 21st century is to be a gallery, which is accessible and inclusive, quirky and inspirational, where everyone, whatever their age, is learning. In doing this we will only be living up to the endless curiosity that is the practice of art.



References

1 *All Our Futures*, report of the National Advisory Committee on Creative and Cultural Education (NACCCE), chaired by Sir Ken Robinson, September 2000

2 Veronica Sekules, presentation to the Museums Association Conference, Glasgow, 2007

3 *Blake's Shadow*, Whitworth Art Gallery, 26 January to 20 April 2008

The Changing Educational Landscape and Learning in Galleries

Ian Middleton

School inspections of art and design over the past decade have often referred to the value of visits to art galleries and museums.[1] Most of the evidence evaluated has been about the positive impact on pupils' attitudes and achievements in primary and secondary schools visited. When inspection coincides with school visits to art galleries and museums it is also possible to evaluate the quality and impact of that provision. Through collaboration with engage, Her Majesty's Inspectors have started to add to this evidence by visiting a sample of art galleries in order to focus on the range of programmes and approaches available to schools and to discuss what is known about their effectiveness. This is timely given a determination by the Department for Culture, Media and Sport (DCMS) to develop a 'cultural entitlement' for all pupils and a changing educational landscape that includes new curriculum, accreditation and innovations such as the emergence of school-based art galleries.[2]

Discussions with pupils indicate that for many, a school visit to an art gallery or museum introduces them to an experience they are determined to continue throughout their future lives. Those who revisit with their families spread the impact of schools on communities by increasing participation in exhibition programmes, which often provide new insights into familiar themes or contemporary issues. The current focus in many schools on developing pupils as critical thinkers who are able to learn independently and individually, complements gallery and museum education well. This is particularly pertinent given the value of these qualities for pupils' future personal and economic well-being.

Whilst some children enjoy several visits to galleries and museums during their time at school (in addition to also being taken by their parents and carers) others remain untouched by this valuable experience. Sometimes this is due to a mistaken assumption by schools that pupils experience such opportunities out of school, particularly in areas well served by local galleries and museums. Despite the excellent work of teacher training courses that emphasise the importance of gallery and museum education, not enough teachers integrate regular visits into their planning. It is rare for schools to develop or assess pupils' critical or creative capacity progressively even though their importance is often recognised and almost always expressed through school or subject aims and policies.

Gallery and museum education diaries are often filled with school visits but regular, in-depth involvement by particular schools masks the lack of participation by others. The Watch this Space initiative provides an important example of how to improve involvement by building effective partnerships across a structured series of activities, with objectives for specific groups of pupils and teachers involved. It has never been easier for schools to identify the performance of different groups of pupils but it is vital that this intelligence is shared with the partnerships involved in order to meet the needs, interests and aspirations of different learners. Too often, whole school issues proving stubborn to resolve have not been shared sufficiently or addressed creatively through work with other providers such as art galleries or museums. On a subject level it is an improving picture: subject leaders in art and design often recognise the role of partnerships in accelerating progress and performance. Where assessment in the subject is robust the impact of particular strategies is identifiable.

The assessment of creativity remains a challenge. Whilst it is noticeable that pupils' creative aspirations are often ambitious following firsthand experiences that include visits to art galleries, their understanding of creativity in others is widely variable. For example, pupils stimulated by the imaginative work of others are capable of pushing the sophistication of their own ideas further but do not always have the technical skill or access to in-depth advice to express them. Other pupils are able to appreciate

the work of others on a surface level leading to attractive work, but nevertheless it lacks depth of understanding or meaning. The skills of gallery educators, teachers or practising artists in a gallery setting are critical. So too are activities that build pupils' skills before working in the gallery and those that follow-up visits through related tasks at home or school. High quality programmes consider carefully what is unique about working in a practical space at school or directly from original work in a gallery or with information and communications technology (ICT) at school or home.

Increasingly, contemporary artists' work is referred to by schools, and particularly by pupils taking examinations. The contemporary art, craft and design world is diverse, but there is an emphasis in schools on conceptual work. Interestingly this has created a gap between some art teachers' own experience and contemporary practice, for example work that uses rapidly changing new media. New relationships between schools and galleries are developing. Visits to the same gallery every year to see the same work still exists but there is a tangible shift in emphasis to the contemporary scene that is more challenging for teachers and gallery educators to anticipate and plan for. However, many students are driven by the opportunity to investigate emerging artists today. Many students understand how the concept of personalisation manifests itself in the different and sometimes unpredictable routes taken by individual artists. Discussion with students reveals their depth of understanding; it is often significantly deeper than that communicated in written work by students in the subject, particularly by boys.

The very different roles of teacher, gallery educator, artist or student, are also clearly defined in the best gallery–school partnerships. Effective programmes capitalise on teachers' and pupils' wider knowledge about the subject. However, pupils and teachers often enjoy a different relationship in a gallery setting. Some of the subject passion that art and design teachers typically display in lessons is often heightened in the presence of original work: pupils can see and feel what it is like to be driven by a love of art. The relationship between teacher, gallery educator and artist in a gallery setting also reveals a previously unseen quality of the teacher. Some gallery educators are experienced teachers themselves but the amount of outreach work by galleries in schools varies widely. The in-depth knowledge of gallery educators, their questioning skills and ability to prepare engaging activities are common qualities valued by visiting schools. Opportunities to learn about the previous work of pupils firsthand are almost always used well, particularly where connections exist between subject matter, art media, art movements and work that pupils will see in the gallery.

Those gallery visits that involve working with an artist provide an extra dimension. When the exhibiting artist is able to work with teachers and pupils the work is usually interrogated in great depth; some of the most significant learning gains evolve from additional background the artist is able to provide beyond that used to curate the exhibition. Sketchbooks, unfinished work, early ideas, are often shared very effectively to help pupils understand publicly exhibited work. Many are intrigued to learn that professional artists frequently draw on the work of others. It is a strong message that creativity need not be constrained by reference to the work of others. Indeed, the work of many artists has historically evolved from associations between different artists. But seeing and hearing this from artists in the presence of their work validates that part of the course that not all pupils

understand the relevance of. Many pupils choose art and design because they like making art; it is this that separates it from other subjects and provides a powerful opportunity to express ideas, feelings and emotions without words. No wonder that some pupils share their disappointment when research takes the form of written work or factual research using secondary sources. When given the opportunity to learn about art in the presence of work made by other artists few complain about the 'knowledge and understanding' dimension of the art and design curriculum.

However, the unique value of a gallery visit is not always made clear to pupils. Where their work fails to move on significantly pupils have often taken too little time looking, handling work or questioning those they are only able to work with in a gallery setting. Pupils are not always prepared for the experience by learning how to observe, analyse, question or hypothesise – skills that can be rehearsed in school. Some take too long presenting a sketchbook page or completing a questionnaire at the expense of making visual notes, scribbling annotations, jotting down personal feelings or those expressed by others. When they do, the energy of the experience is often captured and can be in marked contrast with work that has been developed over a longer timescale. Many pupils recognise the difference and strive to retain the vitality of work captured economically in a gallery setting in their future work at school. Whilst the stimulus might have been similar the experiences and outcomes for these pupils are creatively diverse. It provides a strong reason for integrating a gallery visit at critical points in pupils' own creative development.

Currently there is much interest within and outside education about nurturing and developing the creative talents of pupils from the start of their education. The growth of the creative industries has contributed to this. The global market is highly competitive but the UK retains much respect across the world as an important source of creative ideas and individuals. This is shortly to be matched with new curriculum opportunities. The new National Curriculum in art and design is significantly different.[3] The higher profile given to creativity in the programmes of study and the assessment levels is indicative of heightened awareness about the contribution of the subject to creativity: 'They learn to think and act as artists, craftspeople and designers, working creatively and intelligently. They develop an appreciation of art, craft and design, and its role in the creative and cultural industries that enrich lives.'[4]

More explicit reference in the National Curriculum and changes to examinations, including the new Creative and Media Diploma, also provide opportunities to show the distinctive contribution the subject makes to creativity promoted in schools and in gallery settings. Inspectors report that schools have responded positively:

School leaders have generally welcomed the greater emphasis on increased flexibility and freedom in the curriculum. This has led to some whole staff discussions and modifications to the curriculum that look at fresh ways of introducing creativity and promoting enjoyment of learning. However, in most cases schools are reluctant to make wholesale changes, especially where current practice is already seen to be supporting high achievement.[5]

An important innovation already linked to the qualities that teachers, gallery educators and artists value is the development of the Arts Award.[6] These personal learning programmes that develop and assess both arts-related and transferable skills such as creativity, communication, planning and teamwork had involved over

7,000 young people by March 2007, exceeding the target of 2,700. This supports high achievement, promotes change and provides opportunities for working in partnership. The development of the diplomas too is shifting the emphasis more to area wide educational provision. However, partnerships between schools and

- learning that enables pupils to recognise and build their own creative achievements and helps them to understand the relevance of creativity
- outcomes that are imaginative, original and of value and that respect the personal qualities that promote creativity

Increasingly, contemporary artists' work is referred to by schools, and particularly by pupils taking examinations.

between schools and colleges are often effective when inspired by shared stimuli. But there is more to do if different institutions and partnerships are to capitalise on current opportunities. All need to play their part in promoting creativity by developing:

- curriculum opportunities that promote choice and diversity, and provide firsthand experiences of creative expression and its application
- teaching that models the creativity expected of pupils is unpredictable and thrives on distinctiveness in relation to other subjects

Every Child Matters[7] has given education and training providers shared aims and outcomes. These include recognition that if pupils are to achieve to the full, their enjoyment in learning is critical. There is also increasing value given to the personal qualities that enable pupils to make a full contribution to the community and their future economic well-being. The message is clear that all pupils should enjoy experiences that are capable of linking enjoyment to achievement and this includes creative achievements. Opportunities to experience high quality gallery education are integral to that aim.

References

1 Previous Ofsted reports that include references to the positive impact of partnerships on school improvement include: *Improving City Schools; How the Arts Can Help* (HMI 1709)

2 The DCMS has set up the Creative and Cultural Education Advisory Board (CCEAB) which aims to make cultural opportunities accessible to all pupils; 'Participation in cultural activity enriches lives. It helps young people to develop creative skills and can contribute to meeting all *Every Child Matters* outcomes. We will work towards a position where no matter where they live, or what their background, *all* children and young people will have the opportunities to access the very best of culture and make the most of their creative talents (both in and out of school).'

3 The new National Curriculum is to be introduced in September 2008

4 *The National Curriculum*, QCA, 2007

5 *Evaluation of the National Strategies* (HMI 2612)

6 The Arts Award is a national qualification run by Arts Council England and Trinity Guildhall

7 *Every Child Matters* is the Government green paper published in 2003, followed by the Children Act 2004 that set out the aims and outcomes for every child, whatever their background or circumstances, to have the support they need to be healthy, stay safe, enjoy and achieve, make a positive contribution, and achieve economic well-being.

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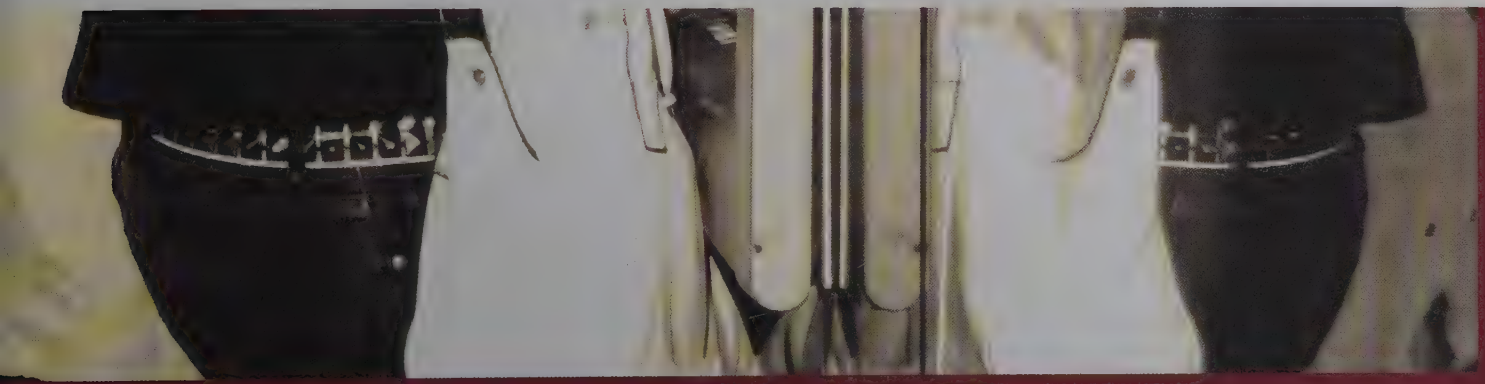


A Gallery Perspective
Building on Watch this Space to Form a Lasting Gallery–School Partnership

Miranda Millward

Background

In July 2005 Sarah Mossop, head of education, Modern Art Oxford (MAO) asked me to work freelance on Watch this Space, co-ordinating a project with Oxford Community School (OCS), a local secondary school located in Oxford. This case study summarises the initial project work and moves on to explore the development of more sustainable partnership work between the school and the gallery.

The initial Watch this Space project work took place between September and December 2005 with Year 12 students working with the Latvian photographer Alnis Stakle. Having built a successful relationship between school and gallery, regular contact continued until the beginning of 2007 when MAO invited OCS to become one of the partners in the School Partnership Programme. The School Partnership Programme enables MAO to work closely with three schools based in Oxford that are in challenging circumstances, through delivering high quality visual art projects as a gallery–school partnership.[1]

The success of Watch this Space continued beyond its time-frame as a springboard to building more long-term and sustainable partnership work that marries the aims of gallery education to the aims of teachers and the context of teaching art and design in schools.

Context

Oxford Community School is a specialist Business and Enterprise college located in an ethnically diverse area of Oxford. Modern Art Oxford is the largest gallery in the South East, outside London, devoted to modern and contemporary art with a changing programme of temporary exhibitions.

In 2005 Sarah Mossop was the only person in the education team and was working with a large pool of freelance artists and educators. My own background is in secondary art education but I had been working for a number of years, alongside teaching, on freelance projects with museums, galleries and commissioning agencies. As I was leaving teaching to pursue a freelance career as an educator, Sarah Mossop asked if I would assist her on Watch this Space. On approaching the school we discovered that there would be a new head of art, Orla Crean, starting that September. Both head teacher, Steve Lunt, and Orla agreed to take part in the project, which was a brave decision as it was during Orla's first term of teaching in a new school.

Having attended the initial engage training sessions Sarah and I both realised the importance of visiting the school, meeting Orla and seeing the art department in action. From this we could then begin to plan Orla's placement time at the gallery, as well as considering what project work we might undertake together. Orla was very keen that her Year 12 Btec group were involved in working with the gallery.

During October Orla visited the gallery and found out about the education programme, current and forthcoming exhibitions as well as the behind the scenes workings of the organisation; she was 'surprised by the range and amount of events and courses that are offered to teachers and students within the education programme. I can really see the value of the gallery as a resource for my students'. Several things grew out of this placement time: the decision to work with Alnis Stakle's photographic exhibition; the realisation of how much is on offer at the gallery for staff and students; and that the vocational requirements of the Btec syllabus could be met by working with the gallery.

Project Description: Alnis Stakle

Alnis Stakle exhibited at MAO between January and March 2006 as part of the *Arrivals>* programme, which showcased art from the new EU accession states.[2] Alnis was artist in residence in Oxford, making new photographic works for his exhibition. There was also funding available to work on an education project, which ideally suited the Watch this Space programme. Alnis's photographic practice dwells on capturing the essence of place, whether domestic or landscape based. This subject matter fitted well into the proposed plans for the Btec unit Year 12 would be doing in the autumn term. Alnis's residency would also allow students to meet and spend some time working with him as

he prepared for the exhibition. We decided that students would meet with Alnis and myself for a photographic workshop in early December – this would give them a starting point for considering themes such as sense of place, and personal landscapes, as well as enabling them to gain skills in photography. At the initial session Alnis began by discussing his work with the students. The group size was quite small – eight students. Initially the students were very quiet but gradually began to warm up and ask Alnis about his practice. We provided the students with sketchbooks to act as visual diaries to record their project work in and had a set of digital cameras ready so that students could work in small groups and begin to take photographs. We decided to take the students out of the gallery and down to Christ Church

Meadow, where Alnis had been creating some new images. Alnis discussed the feelings the meadow evoked, which, despite being in the centre of Oxford, was almost deserted on a cold and blustery December morning. The students worked in small groups and began taking photographs – Alnis was on hand to give advice and after an hour or so we returned to the gallery to download the images, which were impressive given the short time students had spent there. Alnis showed students how to manipulate their images on the computer and we discussed the other ways visual information on space or location could be collected using a variety of media. We then discussed Alnis's exhibition and fixed a time for students to return to the gallery. Meanwhile, the students would continue their project work at school with Orla and her staff. Students revisited the gallery in January. Alnis discussed the installation of the exhibition, which was hung in an unusual layout to encourage viewers to make connections between the images, and students got to see his final selection of images. This session was very interesting as students got an overview of all the elements of putting an exhibition together: the selection of work on the walls as well as the marketing, interpretation etc. It is clear that for some students the project had really captured the possibilities of art as a career and as a valid form of expression. Orla felt that 'through working with Modern Art Oxford the students have been able to see art practice in real terms as well as the validity of communicating through art. They now value art and their own artwork.'

Outcomes

The major outcomes were to: set the scene for students to feel comfortable at the gallery; enable them to see the possibilities of art practice outside the classroom; and to work with an established artist as a stimulus for their own practice. A further outcome was for the gallery to establish a meaningful working relationship with the school where both parties respected the other's needs. For some students this project really was a springboard for the future and a number of them decided to go on to art college: 'Four of the students who took part have gone on to art based further education courses. None of them were considering this at the start of sixth form.'[3]

This project really demonstrated successful partnership work and embedded a different approach to working within Orla's newly-established department. The department and gallery continue to keep in touch. Orla's team are committed to attending events at the gallery and to bring groups to visit exhibitions. Orla and another member of her team, Karen Dix, participated in the Artist Teacher Scheme in 2006/07 and in 2007/08 art teacher Kiaran Khan is also undertaking the course, which leads to a Certificate of Advanced Educational Practice.

Developing and Sustaining a Gallery–School Partnership

Since 2007 Modern Art Oxford has been working with three schools in Oxford to form a School Partnership

Programme. All three schools have their own challenging circumstances. The aim of the partnership is to: embed high quality visual art practice at the heart of the school and the curriculum; raise the profile of MAO amongst students, their families and their communities; and to enable the gallery to keep in touch with the schools and developments in formal education.

The Watch this Space programme provided a firm foundation for partnership work, which the gallery has continued to build on. The initial eight months of project work, with all three partner schools, has been funded by Creative Partnerships, Slough and from MAO's core funding. I acted as school partnership co-ordinator and Creative Partnerships project mentor during this phase. The next phase will be funded by the County Council and OCS will receive more funding from Creative Partnerships.

Project Description: Imran Qureshi

2007 has seen an ambitious programme of project work develop between the gallery and OCS. In September Pakistani artist Imran Qureshi undertook a three-day residency at the school teaching Year 12 pupils traditional miniature painting techniques. Qureshi's work combines traditional techniques with contemporary subject matter; a further facet of his work is large-scale site specific wall paintings. Students visited Qureshi at MAO whilst he was creating his wall painting in the gallery and interviewed him for the interpretation guide that accompanies the work. The Year 12 students even gave tours of Qureshi's work to teachers at the education evening; 'one of the best outcomes is getting to know the students and involving them in a wide range of the gallery's activities.'[4]

This initial input of artist led project work was extended by Orla and her staff. Students looked at how Qureshi's wall painting techniques could be transferred to their own school environment and they created a series of miniature paintings. These paintings were exhibited in the MAO café exhibition space. In November, painter Dionne Barber spent a week in the school helping the students realise their wall paintings around the school. This was an intense period of work which relied on clear communication and strong partnership work; this clearly had an impact on the students who 'feel that they have ownership of the project work. I can say 'Modern Art Oxford' to them, they know what it is and where it is'.[5] Increasingly, as the project evolved, the students themselves had a greater say in how the work might develop.

The project work has had a whole school impact reaching beyond the art department and art lessons. A number of students took part in a programme of extra-curricular activities during the Stella Vine exhibition, which included interviewing the artist, contributing to the gallery guide for the exhibition and attending an animation course. Other OCS students have applied to do work experience at MAO and we hope that some of the sixth form students will train to supervise the Art Trolley for younger children at weekends. Orla is also on the Community and Education Committee at MAO advising the gallery on its education programme for schools.

The head teacher is extremely supportive. Orla sees the partnership with MAO as a way of promoting the work of the department across the school, as well as a way of raising the profile of art amongst students and helping parents see the value of art as a subject and career choice. The highly visible wall painting near the front entrance to the school also signals to the local community the partnership and the status of art within the school.

The Future

Oxford Community School will continue to be involved with project work at the gallery via the School Partnership Programme. At times there is almost a danger of having too many possibilities for project work. However the challenge is in sustaining long-term funding to realise plans. The level of commitment from both school and gallery should ensure successful and innovative project work.

Development of a successful and sustainable gallery–school partnership in this case is dependent on:

- clear communication
- mutual respect
- clearly negotiated and mutual aims
- willingness to take risks
- desire to be ambitious
- hard work!

References

1 Modern Art Oxford's Partnership Schools are: Oxford Community School, Windale Community Primary School and Rose Hill Primary School.
2 To find out more about Alnis Stakle's work go to www.alnisstakle.com
3 Orla Crean
4 Sarah Mossop
5 Orla Crean

An Artist's Perspective
Behind the Mask: A Gallery–School Partnership

Lynn Weddle

Background

My practice is concerned with self-image and identity. By co-inventing the photographic portrait I ask the sitter to choose the pose, expression and backdrop for their own portrait. The image is created using a cable release; with this equipment the sitter has control over both the decisive moment the image is taken as well as how they reveal themselves to the camera. My practice has a strong socially engaged approach and I have been working freelance for five years.[1]

Using a participatory approach I collaborate and investigate ways in which to explore how we represent ourselves. Playing with notions of perception and addressing the identities we assume and disclose to others, my practice could be seen as a social intervention where my subjects become the inventor – through my facilitation – using photography as an easily accessible medium for self-expression, exploration and advocacy. I work with vulnerable groups to present photographic work to audiences that best represents these groups, breaking down preconceived ideas and stigma.

I have extensive experience of working in youth, community and education settings, working with community groups, museums, charities, galleries, schools and Non Governmental Organisations (NGOs) such as, Creative Partnerships, Photovoice, Firstsite, Colchester Museum and Dada South, and with social groups such as young offenders, street children, people with HIV/AIDS, disabled people and refugees.

Context

In summer 2007 I started working as a freelance artist tutor for Focal Point Gallery in Southend on Sea. Focal Point specialises in showcasing contemporary photography and media arts.

Watch this Space was an opportunity to develop my practice within a school setting, using the gallery's newly acquired 'Ca(me)ravan', a 1970's Sprite caravan converted into a camera obscura. The programme also helped to develop my wider freelance career by giving me time to attend training sessions and to develop a programme in collaboration with a school and the teacher.

BCA Gallery, run by Bedford Borough Council, donated the 'Ca(me)ravan' to Focal Point in spring 2007 and they spent time over the summer refurbishing it. The 'Ca(me)ravan' appears to be a caravan from the outside but when you step inside it is dark and you can see a 360° view of the world outside.

The gallery was keen to offer the 'Ca(me)ravan' to schools to develop their extended schools project. I was put in touch with an enthusiastic teacher, Jo Bridgeman, from Greensward College who had shown interest in being involved in the gallery's education programme. Greensward College had just started running an A Level in photography; it was perfect timing for the gallery and myself to establish a relationship with the school.

The 'Ca(me)ravan' relates to my own practice due to its accessibility as a teaching tool. The van uses the simple principle of image creation and breaks down the elements of a photograph so that individuals can understand how an image is constructed and therefore acquire the skills to make images for themselves.

Project Aims

- to gain an understanding of how photography is taught in schools and to further my general knowledge of how schools work on a day-to-day basis
- to explore ways in which projects such as this could actively enhance the course curriculum
- to develop project proposals that link to the gallery's exhibition programme and my own artistic practice

Project Objectives

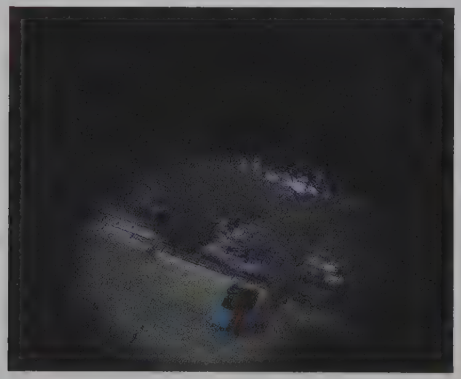
- working collaboratively with a schoolteacher and class to develop these aspects within my practice
- develop a sustainable relationship between myself and the school
- showcase the project work in the

gallery's exhibition space
- celebrate the partnership and give the students a sense of ownership of the project

Project Description

We ran six half-day sessions over three weeks for six A Level photography students, which linked to the photography unit on portraiture.

Initially the students attended Nigel Grimmer's *Family Album Road Kill* exhibition at the gallery; we discussed the work and how we could use the images as a starting point for creating our own work. Grimmer's work creates feelings of abandonment and sorrow. His practice explores the relationship between public and personal imagery and its influence on our production of identity. These elements informed the



themes within the Watch this Space project and drew parallels with my own work. I am always finding links between my work and the work of others and gallery education projects give me the opportunity to closely engage with and interpret other artists' work.

I decided to use notions of representation and the construction of self-image by asking the students to consider how they act for the camera and how portraiture is made through understanding body language, dress, eye contact and location.

I gained a valuable insight into the day-to-day running of an art department in a large secondary school. Observing classes developed my awareness of how gallery visits and workshops can be integral to the curriculum. The teacher was using research material on a regular basis to offer the students material from which to generate discussion and to develop awareness of materials, techniques, different periods, concepts or mediums.

A Level students are asked to research three professional photographers per unit and to make work in the style of each chosen photographer, thus developing different approaches to the medium. An analytical approach is also commonly used in gallery education, so I could see how the project could be of great benefit to the students.

In the gallery we talked about the processes and stages that the work goes through before it is shown. Viewing artworks firsthand encourages students to question the process an artist has to take to reach this stage, developing their awareness of creating work; the students also considered how the work is received by the public.

The students have to work independently at A Level and the gallery visit brought the group closer together, strengthening friendships, mutual respect and confidence. They had not worked collaboratively before, and after showing them some of my own work the group started to understand my way of working and approaching the medium.

After a session in the gallery we discussed possible settings, locations, props and techniques needed to make our own artwork. We worked with the 'Ca(me)ravan' in the local park. A camera obscura works by light falling into the periscope lens (1.5m long) onto a baseboard in the blacked out caravan. The periscope lens is moved by a series of pulleys and the image is very faint; we recorded the image by photographing the baseboard using a digital SLR camera using a long exposure time. This limited the type of photograph we could take, as the 30-second exposure time meant that anyone posing for the shot had to sit perfectly still for a full 30 seconds!

The students posed wearing masks they had made, hiding behind trees and park furniture. As well as using the van as a camera the group also photographed each other in the park in the style of Nigel Grimmer's work, taking it in turns to act for the camera, take the photo and direct the shot.

They developed a theme for work, which we developed during a second photo shoot session, where we

headed into the local town centre. The group had brought masks of different animals. They felt it was important to keep the theme of masked identity but wanted to take their work to another level by placing themselves in everyday situations. The students felt it easier to pose for the camera with the masks on, which formed a discussion about how posing for the camera can be extremely intimidating and how as a photographer it is important to have considered what you are asking your sitter to do. These are aspects that are investigated within my own practice: the power struggle between subject, photographer and audience.

The students carried on the project during their photography sessions at school by photographing each other in locations around the school wearing the masks. The staff were extremely supportive in extending the project work during lessons, and it helped to highlight the profile of the new A Level course within the school.

After three successful photo shoots we spent a further two sessions in the gallery's digital workroom. The facilities use the latest technology, which was an amazing opportunity for the students to work in a professional photographic digital workspace.

The students mounted and hung their work in the gallery. They worked as a team to curate the exhibition *Beneath the Mask*: they wrote press releases, designed private view flyers and posters, wrote the exhibition text panel and co-ordinated the preview event.

The experience of the exhibition process and being the focus of attention during the private view event was extremely confidence building. Most importantly the students felt a sense of ownership of the project by seeing the whole process through and being actively involved in generating the exhibited work. Focal Point has exhibited work from education and outreach projects before but this was the first time the participants were involved in the exhibition itself. It was interesting for the gallery to see the benefit for students and how not only making the work but also promoting and co-ordinating an event can became an integral part of the process.

Outcomes

- established sustainable and strong links with a local school
- students developed confidence in articulating responses to the work of others and their own work
- students experienced working in a digital workroom with a professional set up
- students exhibited their work in a gallery space and the work was also displayed at school

Impact

I can clearly see how gallery visits can have a long-term impact and can aid classroom discussions in the future. During the sessions at the gallery Jo Bridgeman often referred to previous classroom discussions and demonstrated how the work they were viewing and creating would feed back into their coursework at a later stage.

The programme came along at the perfect time to establish a relationship with the school and to become part of developing the A Level course. Now a relationship has been established, I hope it that it will be sustained for the future.

During school classroom sessions the group concentrated on the A Level curriculum and taking part in the project was a great asset to developing their creativity and understanding of the art world. By meeting and working with artists the young people have a real experience upon which to develop.

The Future

My experience of the Watch this Space programme has been extremely beneficial; I have more confidence in approaching schools and working in such settings. Collaborating with a teacher was beneficial in many ways: I have a greater understanding of the National Curriculum and how it is delivered, which will be of benefit to my future work in gallery education. I have a better understanding of the importance of gallery education and feel more equipped to advocate for the development of the sector.

In the future I would like to develop my practice within the gallery education sector by freelancing for other galleries and arts organisations. I am keen to develop my practice within a gallery setting or through a residency working with groups to produce artwork, as well as continuing my work with Focal Point.

I have plans to develop my relationship with Greensward College and Jo Bridgeman and I are discussing ways in which to strengthen links between the gallery and the school.

References

1 www.lynnweddle.com

A Gallery Educator's Perspective
Contemporary Photography and Video as a Stimulus for Literacy at Key Stage 2

Brenda Valdés

Background

The Photographers' Gallery is a public gallery in London that offers different contemporary, historic and vernacular photography exhibitions during the year. Its education programme aims to inspire, inform and support its audiences' enjoyment and critical understanding of photography. As part of the programme it provides varied opportunities for young people, school groups, community groups and families as well as longer-term outreach schools' and artists' projects.

The reasons for selecting Soho Parish C of E School for this project were: to start developing work with a local school (within the London Borough of Westminster where the gallery is located); to learn from a primary school age group, as in recent years the gallery has had less experience in working with younger pupils; and because we knew that Fiona Bailey, a former gallery educator, was currently a Year 6 teacher and art co-ordinator at the school.

Soho Parish C of E School[1] is situated in the vibrant neighbourhood of Soho, close to Piccadilly Circus. It is smaller than most other primary schools, with only 142 pupils from the ages of four to 11, the majority of which live in the local area. The cultural diversity of the school is very rich, with 64% of pupils of non-white British ethnicity, and 48.5% who speak English as a second language (the majority of these are at the early stages of English language acquisition), in total pupils speak 15 different languages at school.

Fiona Bailey and I met several times to discuss what the most appropriate project could be for both the pupils and the gallery, taking into account the short length of time I was going to be involved (nine sessions). Once we decided a general theme, Fiona planned a study unit related to an exhibition and I helped to develop the materials. The aim of the project was to develop a literacy unit based on a visit to the gallery, with a focus on a photography and video exhibition to act as a starting point for the project. The activity was structured in three distinct parts: part one consisted of a school visit, part two of literacy work based on the exhibition, and part three of photography and literacy responses to their own work.

Part 1: School Visit

The exhibition was a photography and video installation from the French-Algerian artist Zineb Sedira. Her work *Saphir* (2006) was the main focus of the visit, a double-screen film projection presenting the story of two characters who appear to intersect but who remain in different parallel stories: an Algerian man silently watches the daily ferries arrive and depart from Algiers harbour; and a woman who is the daughter of an Algerian *pieds noir* (a term for European settlers who left Algeria after its independence).

Zineb Sedira was invited to meet and chat with the pupils at the gallery. Her participation had a huge positive impact on the group and motivated them to engage with the overall project. By the end of the project Fiona Bailey remarked that meeting the artist 'enhanced connection with the work, interest in subject matter and generated lively and in-depth discussion that would otherwise have been missing'.

Zineb Sedira and I introduced ourselves to the pupils and spoke about the type of exhibitions the gallery shows. We then asked them about any experiences that they might have had in other similar places and had a brief conversation about photography: where do we usually find photographs; what were the pupils' own experience of using cameras and of taking photographs; and what type of events you might be photographed at.

After this introduction the pupils were given the following questions to think about while watching the film: Who is the woman? What is the man doing? What sounds can you recognise? What do you think the smells might be like?

The pupils had the chance to ask Zineb Sedira questions and to discuss their opinions with her. Some of the points raised were around

topics such as identity and particular symbols in the film. Other pupils asked her questions related to her career as an artist and filmmaker. And some others were also intrigued by technical details of the film, which the artist happily explained.

After the discussion I carried out a poetry activity with the pupils in order to generate an initial connection between visual elements and literacy. The children were asked to write down a series of words that best described the elements from the film such as sounds, smells, colours and textures. Following this, they were encouraged to write a haiku poem using some of the words they had previously listed. This was a simple and gentle way to start using words and poetry in response to the visual work and the conversation they had had with the artist.

Haiku Poems Written by the Pupils

The shining sun
glazes at the sea
birds fly across the sky
Hokthal

The lonely rough turquoise sea
anxious seagulls squawking
men, women left alone
Gabriel

After the school visit the project continued using a Literacy and Photography unit, carried out over nine sessions, each of which usually lasted between one and two hours.

The main aims were to:

- explore and expand the use of language by reacting to visual images (film and photography)
- read and interpret visual texts (analysing messages, moods, feelings and attitudes conveyed)
- create poems in response to a visual stimulus
- better understand the meaning and use of concepts such as 'juxtaposition', 'simple and complex sentences', 'figurative language', 'active and passive sentences', 'poetry structure and rhythm'
- explore photography concepts such as composition, light, focus, angles, and to decide the images they want to take in order to represent their ideas (first through a paper frame and then with the camera)
- create text and images in relation to their own experience and life (first ideas on a storyboard, then with the camera and finally creating the poems according to the images)
- share the poems and outcomes with the artist

These Literacy and Photography units were grouped into two blocks of four and five sessions each, the first one dealt with literacy work based on the exhibition, and the second one dealing with photography and literacy responses to their own work.

Part 2: Literacy Units

During the four days following the visit Fiona Bailey continued working around literacy concepts, poetry and still images from Zineb Sedira's film, within the regular 'literacy time' class.

life

I hit the drums like there is no tomorrow
I catch the ball that wins the ashes
and think of flash backs,
practicing to be the best,
Talking about how I could improve.
The leather hits the willow cracking
like a drum roll,

The children were already familiar with the images and the context, so it made perfect sense for them to continue looking at the video stills and to respond creatively to them. Each time they seemed to get deeper into the artist's film and engaged with the activity suggested by the teacher. Generally, the activity consisted of introducing new literacy concepts,

and analysing work from poets such as Sylvia Plath. By the end of the session a new poem was created by each child and shared with the group.

Poems Created in Response to a Visual Stimulus

Surrounded by heat and roaring sounds,
there the woman stands,
disasters, trouble and causing death,
Why do they want to leave?
There the woman stands,
staring at the sea below,
hardly breathing without a sound,
What might France be like?
The misty fog soon covers the sky,
like a puff of smoke blocking your eyes,
as she drew the curtains,
she closed her eyes.
Chi-guan

Part 3: Photography Units

The third part of the project started after the pupils had spent four days responding to visual and text work. The children put their own ideas into photographs using digital cameras. First of all, they wrote down ideas about how they saw themselves in the present and how they visualised their future. This idea related to the concept of 'juxtaposition', which was studied during the first four sessions. The pupils were then asked to draw a few sketches or storyboards to visually describe their preliminary ideas and to represent a possible composition for their photographs.

Once each pupil had a visual idea of what they wanted to achieve, the teacher suggested some key elements of photography to discuss and explore with a paper viewfinder before starting to use the cameras.

Following the preliminary session, a hands-on photography session was carried out. The children worked in pairs and with a digital camera. Three adults (including myself) worked with small groups to support their photography work and to solve any technical issues. Each child had the chance to use the camera to photograph their ideas, which they had previously produced on storyboards. It was a very exciting session for everyone. A large number of photographs were taken, which were later reviewed and the children then selected the ones that best represented their ideas.

Finally, the children were asked to create poems in response to their own visual work. They each had a piece of paper with their two 'juxtaposed' photographs, which they began to describe and put into poetic language their thoughts and feelings.

Conclusion

As a gallery educator participating in activities led by the teacher, the project presented an opportunity for a detailed observation of a complete learning process between a gallery and a school. I was able to observe the gradual improvements in each of the children involved. Not only did they generate thoughtful and beautiful poems, but they also showed the best example of how photography can support and enhance the curriculum. Of course none of this would have been possible without the passion and commitment of the teacher; she believed in a project in partnership with the gallery and adapted the power of photography and a gallery visit to the school curriculum using a creative learning methodology.

Fiona Bailey commented that the main achievements were: 'Visual literacy skills; creative language development; self-expression; thinking skills; questioning skills; ability to envisage, compose and create photographic images with considered meaning'.

Final Poem Based on Visual Imagery

Life
I hit the drums like there is no tomorrow
I catch the ball that wins the Ashes and think of flashbacks,
practising to be the best,
talking about how I could improve,
the leather hits the willow cracking like a drum roll.
The ball bounces and snares the stumps
breaking the bails in half,
I hit the shave drum,
it's a cracking sound,
breaking the glass,
like stumps breaking in the winter,
holding the Ashes in my hand,
in my head I hear that drum roll somewhere.
Josh

References

1 Ofsted inspection report, http://www.ofsted.gov.uk/reports/

Teachers' Perspectives

Meeting a New Space: A Partnership Between mima, Tollesby School and Macmillan Academy, Middlesbrough

Claire Pounder, Vicky Parker and Ian Lightfoot

mima
Claire Pounder

mima, the Middlesbrough Institute of Modern Art, is a bold new gallery of modern and contemporary art designed by Erick van Egeraat Associated Architects, which opened in January 2007. Located in the heart of Middlesbrough in the north east of England it is surrounded by a new public square which has reconfigured Middlesbrough town centre. Its modernist architecture is uncompromising and complex.

The gallery brings together the town's art collections for the first time. mima hosts temporary exhibitions of fine art and craft from 1900 to the present day. Featuring the work of internationally acclaimed artists, the programme includes painting, drawing, ceramics, jewellery design, sound, film, mixed media, photography and sculpture. The building includes five exhibition galleries, two project spaces, an education space, a sound space, an event space, two collection stores, a conservation studio, café, shop, roof terrace and garden.

During the building phase mima ran outreach projects with a number of groups in the town, but its public opening provided an opportunity for the education department to focus on the building itself to develop work with two local schools.

Watch this Space provided the opportunity to work with two very different schools. Tollesby School is a secondary special school whose pupils are mainly drawn from the most impoverished areas of the town. The vast majority of students are those who fail to learn by conventional methods, have low self-esteem and are unable to make progress in a 'mainstream' environment; of the current 104 pupils, three-quarters have emotional and behavioural difficulties. There are at least two members of staff to each class of an average of eight pupils.

In contrast the Macmillan Academy is a large school in the centre of Middlesbrough with 1,500 students, including a post-16 group of 350, with one of the best academic records in the country.

I approached Vicky Parker, specialist teaching assistant of art and design, at Tollesby School and Ian Lightfoot, head of art and design, at Macmillan Academy in the summer of 2007 regarding the project *Meeting a New Space*, with the idea of producing a gallery resource that focused on the new building. This would be a resource that young people and teachers could use on their visits to mima providing them with new ways of looking, teachers' tips for a successful self-led visit, and interesting information and sound bites.

The teachers visited mima, met the director and gallery staff and viewed the collections, exhibitions and archives. We then arranged several gallery visits for the young people that included: a tour of the building with Dave Wallace of Dewjoc Architects, part of the design team; a VIP 'behind the scenes' tour; formal drawing sessions; and the opportunity to interview artists. These interviews were included as podcasts on the website. The variety of the visits offered inspired the staff and young people, and we have since displayed students' drawings in project space 2 in connection with the *Bauhaus* exhibition and have used their images in mima's *What's On* guide.

We are putting additional funds, time and effort into completing the *Meeting a New Space* resource; but without the support of Watch this Space we would not have started this creative journey. We are also working with Hyperkit, a graphic design company, who created the Art Trolley at Tate Britain. This long-term investment will include young people's comments and their top tips for visiting mima, providing us with exciting ways of moving, looking and drawing around the building.

Working so closely with both schools has given us a greater insight into the needs and interests of the young people involved and has provided us with exciting ways of working with schools. We have already organised additional visits for Tollesby all of which build on the students' sense of

ownership. I often pop into Tollesby school; this approach really works as I get to meet the boys in their own space, have a cup of tea and a catch up. The students also come to our exhibition openings, bringing friends and family, an indication that they feel comfortable at mima. Another indicator of the success of the project is that we now have students from Tollesby requesting to do work experience with us.

Tollesby School
Vicky Parker

The starting point was to choose a target group and arrange a day for the students to be VIP guests of mima. In discussion with Claire we decided to focus on Year 11, in particular a group of six boys who were at risk of dropping out of school if things carried on as they were; these disruptive young men were in danger of outgrowing school before it had finished with them. I felt that they needed to see for themselves that the values we use effectively within the art room do occur elsewhere, and that despite their reputation it was time, with Claire's help, to treat them like adults in the outside world too.

The visit was deliberately designed not to be seen as a lesson: they were mima's guests for the day. Claire and her staff were fantastic; down to earth, yet treating these lads with respect. You have to remember this group is so disruptive no one would normally consider taking them out of school, let alone to a public space full of priceless works of art!

Although this seemed on the surface just a random treat we had more than one hidden purpose. As the day went on Claire produced mima sketchbooks and pencils so that the lads could draw their impressions of the building 'if they wanted to'. It worked and it was fantastic to see these lively students engaged in focused drawing and feeling relaxed in their environment: our aim to get them to feel at home was working. Coming across a group of 'hoodies' in this space could be a signal to staff and public alike that trouble was to swiftly follow. Instead they got smiles and conversation from the young men. With their lack of inhibitions channelled in this positive way they were like a breath of fresh air for everyone they came into contact with.

There have been other successful visits with the same group since. One student's work was chosen to be exhibited. A man of few words, when asked how he felt about this all he said was, 'good'; how he really felt was reflected in his eyes. Our plan to give them ownership is going well, in particular with another student. His behaviour has improved beyond recognition and he has become a bit of an art god for the pupils at school, he is successfully providing a new kind of role model for younger students to great effect. He has secured a work experience placement at mima and not only wants to go on to art college but also intends to study art at university. This would be a first for a Tollesby pupil and I believe he will make it.

The future: Tollesby students seeing mima as their space – taking mima for granted – in the best possible way.

Macmillan Academy
Ian Lightfoot

The initial teachers' visit to mima enabled us to meet the education and curatorial teams, and gain an insight into mima's philosophy and commitment to working with the community, and to ask questions regarding future plans and initiatives.

I decided to work with a group of Year 11 and 12 students who engaged with the work of the Bauhaus in line with the *Bauhaus* exhibition held at the gallery between November 2007 and February 2008. The students met a member of the building design team and visited the exhibition galleries, looking at past and present Bauhaus photos, prints, sculpture, interior design and architecture. They then set up their easels in the interior space,

organising their focus around the main feature: a continuous, long octagonal slice of a staircase which runs from bottom to top covering the three floors. Their task was to record 'the simplicity of design' of the mima space. Drawing on A1 cartridge paper with charcoal and Conté crayon was a challenge, especially as mima's lines do not always obey the laws of linear perspective. The works were developed into simple black and white abstracts and exhibited in the project space as part of the *Bauhaus* exhibition as well as being shown at school.

Since our introduction to mima, groups from Macmillan Academy have visited several times and we intend to continue. The students are contributing to the development and design of the *Meeting a New Space* resource, greatly helped by the access given to the design team.

I intend to continue working with mima with a Cultural and Vocational Education (CAVE) project for Key Stage 4, in which students will address the question: if and how urban regeneration occurs through the opening of a new art gallery.

I will also be publishing a case study on how gallery education can be used to enhance art education for the new Key Stage 3 Art and Design Curriculum review.

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Are We Talking the Same Language?

Approaches to Assessment in Schools and Gallery Education

Sheila McGregor

The world of education is dominated by the language of assessment and attainment. 'Education, Education, Education' was the mantra of the Labour government when it came to power in 1997, but it was rapidly apparent that what the government really meant was 'Standards, Standards, Standards'. There was no retreat from Standard Assessment Tests (SATs) and school league tables, no relaxation of National Curriculum requirements; instead, schools were soon grappling with the demands of the new Literacy and Numeracy strategies and teaching increasingly towards the test.

Yet the last 10 years have also been a period of unparalleled investment in museum and gallery education, a reflection of the government's commitment to ensuring that children's access to creative and cultural experiences is not determined solely by their social class. At the same time, there has been a dawning realisation within the educational establishment that learning beyond the classroom is not merely a matter of enrichment – an optional extra once the core curriculum has been covered – but is vital to the process of developing children's confidence, increasing motivation, and stimulating ambition. Ten years ago an initiative such as Watch this Space might not have taken place, now we take it – and other programmes like it – for granted.

This welcome investment, however, comes at a price. Galleries, like schools, must justify their existence, demonstrate that they have made a difference or risk the withdrawal of funding. Like it or not we are compelled to confront assessment and the deadly terminology: grades, levels, standards, goals, learning objectives, attainment and so on, that surrounds it.

In our more dispirited moments, many of us may feel that this mechanistic and time-consuming culture of measurement militates against the very standards it is designed to promote. It takes up time that might be better spent on other things and only serves the purpose of making explicit insights that are already known. Educators constantly reflect on what they are doing and the impact it is having on the people they teach, but in the judgement of officialdom that process of assessment and evaluation is held not to be taking place unless it is written down. Conversely, anything that is written down immediately assumes the status of unassailable fact.

Even four-year-olds are now assessed according to a system of tick box profiles. The late educationalist and academic, Ted Wragg, ever fearless and funny in his disparagement of government policy, railed against these profiles for pupils in his *Guardian* column in 2004:

In any sane society these dreadful 117 tick boxes would have been tipped onto the nearest dung heap where they belong. The very thought of administering them to every four- and five-year-old in the land would have been too stupid to contemplate... Teachers who should have spent every second of their time getting to know their class and teaching them have been following them round with clipboards for too much of the time, just so that the mad statisticians in the Department for Education and Skills can have their utterly meaningless data.[1]

For art educators, the challenges posed by assessment are particularly acute. Many regard the notion of assessment as antithetical to the very nature and purpose of artistic expression. On a visit to Room 13 in Fort William with a group of secondary pupils from Rotherham, I witnessed the clash of these two opposing value systems.[2] The students had been acculturated to the belief that their artistic endeavours could and should be assessed, otherwise, how could they possibly know how much progress they were making and how they compared with one another? They were fiercely attached to, rather than oppressed by, the familiar marking system. Rob Fairley, the artist in residence in Room 13, argued with equal conviction that a work of art should only ever be judged according to the artist's own intentions. Outrage and consternation ensued!

Initiatives such as Room 13 are, however, the exception rather than the rule. The fact remains that children and young people are tested, examined and assessed, and that assessment is rarely far from teachers' minds. Gallery educators may be less concerned than teachers with assessment in its formal sense, but they are certainly under pressure from government and funders to marshal 'evidence of impact' in ways that are commensurable with the education system. So where do our respective bodies of terminology and practice meet? And are we talking the same language?

In primary schools, assessment takes various forms. Reception class children are profiled using a framework that involves 13 scales, each containing nine different descriptor statements, ie no fewer than 117 judgements altogether. Although deplored by many commentators, these profiles are intended to provide a baseline against which subsequent progress can be measured, and a pedagogical tool for enabling close observation of the individual child. In practice they are difficult to apply, as Ted Wragg points out:

The prize for gormless complexity goes to the following box under 'creative development'. I swear I have not made it up. 'Expresses feelings and preferences in response to artwork, drama and music and makes some comparisons and links between different pieces. Responds to own work and that of others when exploring and communicating ideas, feelings and preferences throughout art, music, dance, role-play and imaginative play.' Er… yes, give him a tick. Hold on… maybe no. Too undiscriminating on tambourine technique and lack of empathy when pretending to be a potted plant.

But whatever the shortcomings of Foundation Stage Profiles for reception class children, they are here to stay, as are SATs for the later stages of education. At the end of Key Stage 1, seven-year-olds are assessed against a scale of 1–8 in reading, writing, speaking and listening, maths and science in a series of tasks and tests carried out by their class teacher but moderated by the local authority. This happens again in English, maths and science in nationally administered tests at the end of Key Stages 2 and 3. At Key Stage 3, teachers also supplement the official tests with their own assessments, on a scale of 1–8, across a wider spectrum of subjects. After that, of course, comes the familiar suite of public examinations, with the traditional marking system of A* to G (GCSE) and A to E (A Levels).

Levels and grades are easy enough to grasp. Less familiar to gallery educators, perhaps, are some of the 'softer' assessment methodologies associated with the social, emotional and creative aspects of learning that are gaining currency in many schools. There is a new emphasis, for example, on Assessment for Learning (AfL), an approach which gives pupils some control over their own assessment. From being something that is done to them, it becomes a tool for self-improvement: not assessment of learning but assessment for learning. Pupils will learn better, so the theory goes, if they understand the aim of their learning and are involved with reviewing their own achievement. The chief characteristics of AfL are effective questioning, marking and feedback strategies, sharing learning goals, and peer and self-assessment.

This concern for the attitudes and motivation of the individual learner is further exemplified by the systems currently in use for assessing and supporting the social and emotional dimensions of learning. Put simply, these are methods for examining the notion of 'self-esteem', a term often imprecisely used to describe the complex matrix of feelings, values and circumstances that determine our identity as learners. Pupil Attitudes to Self and School (PASS) is a rating scale which enables schools to investigate how children and young people feel about themselves. By systematically logging evidence of the individual student's confidence, perseverance, attitudes to teachers, attendance etc, it is supposed to help schools generate a profile that will bring to light areas of vulnerability.

'Learning styles' theory is also used in schools as a diagnostic test for establishing how children like to process information. The three principal styles of learning are said to be auditory, kinesthetic and visual, with read/write learning sometimes occurring as a fourth. The theory's detractors argue that it has no scientific basis, it risks labelling children in ways that are unproductive, and rarely leads to genuine changes in teaching practice. But its popularity testifies to a widespread desire within the education system to tailor teaching to the needs of each child and it has obvious relevance to learning in museums and galleries, where visual, auditory and tactile stimuli can prove

liberating for children who are unresponsive to more conventional teaching methods.

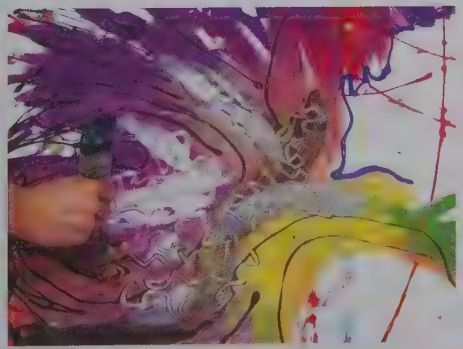
Social and Emotional Aspects of Learning (SEAL) shares with PASS a focus on the factors associated with successful learning: self-awareness, managing feelings, motivation, empathy and social skills. But SEAL is less a diagnostic tool than a structured framework for the development of a whole-school approach to teaching social, emotional and behavioural skills. It has a strong practical basis in assembly and curriculum themes, training materials for staff, and even suggestions for involving parents and carers.

Intersecting with these various developments are the debates surrounding creative learning and the vexed question of how you define, promote and measure creativity in children. The Labour government harnessed its educational and cultural policies to an instrumental view of creativity as an economic imperative and for social good. Political rhetoric that seemed far removed from the reality of life in the classroom in 1997 has now, with the inevitable time-lag, become an article of faith in the education system, at least in primary schools. A majority of teachers would probably now assent to the proposition that a central purpose of education is to develop children's creative capacities. In this respect, the educational climate has never been more favourable to gallery education. But it also implicates gallery educators in the complex business of defining what creativity really is, why it matters, and how you can develop it.

A report recently commissioned by Creative Partnerships seeks to disentangle the rhetoric associated with the idea of creativity and to highlight some of the questions we might want to keep in mind as we plan and evaluate creative learning projects.[3] Is creativity innate? Or is it something that can be nurtured? A cross-curricular thinking skill? Or a singular ability specific to a particular domain of knowledge? Economic necessity? Or a means of personal fulfilment? A solitary pursuit? Or collective endeavour? A vehicle for social cohesion? Or a dissident and anti-social disposition? Finally (and in some ways most pertinent for gallery education) how does the experience of cultural consumption relate to creative production? Can the essentially interpretive nature of gallery education be reconciled with conceptions of creativity that prioritise the agency of the individual pupil and tend to envisage some kind of embodied product?

It is perhaps easier to ask these questions than it is to answer them. A glance at the Creative Partnerships website reveals a plethora of approaches to assessment, evaluation and research in the field of creative learning, each centred on a different curriculum area or area of enquiry. Knowing how to identify and assess creativity is clearly not an easy matter.

In day-to-day practice, gallery educators encounter and negotiate a range of pedagogical and philosophical positions, from the teacher who simplistically equates creativity with any activity in the arts, to the diehard proponent of creative learning who (misguidedly) dismisses gallery education as the passive assimilation of facts about canonical works of art. And, of course, a constant factor in the teaching mix is the large army of secondary school art and design teachers, for whom the gallery visit is straightforwardly a means of fulfilling curriculum and assessment requirements.



As a profession we have become adept at designing and marketing activities that respond to school agendas, whether it be speaking and listening for the early stages of primary education or learning how to use sketchbooks for GCSE Art and Design. The teaching programmes and materials that were created as a result of Watch this Space often explicitly take account of formal

requirements, for example the Assessment Objectives in the art and design syllabus. But how we approach evaluation and assessment depends on a host of different factors, some of which have more to do with our own professional needs than those of the education system. As often as not, our aim is to prove that money has been well spent and that we should therefore qualify for more.

Never before has so much emphasis been placed on project evaluation and assessment of learning impact. They are not quite the same thing. Evaluation, according to the Partnerships for Learning definition, is '… a structured way of thinking about what happens during your project and why'.[4] Ideally, it involves all participants and is used to inform decision-making about what happens next. It can happen as work is in progress (formative) or at the end of a process (summative). The assessment of learning impact, however, is an attempt to capture what people have learned: it is more about the outcome than the process itself. Both practices matter because they enable us to review activities and to reflect on how we could improve them in the future. But if advocacy is also the aim of the exercise, do we run the risk of simplifying and distorting the evidence in the interests of sustaining investment and ensuring our own survival?

The framework of five Generic Learning Outcomes (GLOs) developed by the Research Centre for Museums and Galleries at the University of Leicester was an attempt to provide the museums profession with a common language which could describe the impact of government investment in museum and gallery education through Renaissance in the Regions.[5] The five GLOs are capacious enough to accommodate any conceivable learning impact, including enjoyment, inspiration and creativity, and have served the profession well in making the case to government for the continuation of Renaissance funding. Their clarity and breadth have enabled the standardisation and manipulation of large amounts of data within a nationwide programme of activity involving hundreds of thousands of participants. However, they tell us little about the process of learning and are inherently biased in favour of positive outcomes. Ask any teacher whether children's knowledge and understanding of a subject has increased as the result of a museum visit and they are likely to say 'yes'. Equally, the use of GLOs as a coding mechanism (eg, in analysing children's statements or drawings) automatically leads the evaluator to attribute positive meanings to the evidence.

The Contemporary Gallery Education (CGE) learning framework developed by Emily Pringle has some overlap with the GLOs, but attaches more importance to observation and analysis of the context and process of learning.[6] It is deliberately expressed as a mapping framework rather than a measuring one, so as to move away from constructions of learning as a process with clearly delineated endpoints or outcomes. It can also be used as a tool for both planning and evaluation. By focusing on where learning happens, how it develops and what it involves, CGE stresses the factors that make learning in galleries, from works of art and (often) with artists, distinctive. An important feature of CGE is the value it attaches to the active involvement of the learner in the process of evaluation – an emphasis which has much in common with AfL and the current trend in schools towards teachers becoming action researchers or, to use a slightly different terminology, reflective practitioners.

Assessment and evaluation have become a way of life for those involved with education, but there is no consensus or consistency about how and why we do it.

Assessment and evaluation have become a way of life for those involved with education, but there is no consensus or consistency about how and why we do it. The picture is complex as different educational agendas come and go and funding requirements correspondingly fluctuate. One thing, however, seems clear from the growing body of research and evaluation generated by the gallery education sector: assessment in its formal sense is not necessarily uppermost in teachers' minds when they use museums and galleries. Curricular links may legitimise the gallery visit in the first place, but once they are there, teachers appear to look for and value a range of less tangible learning outcomes relating to their pupils' confidence, creativity, motivation and social skills.

There is now less official emphasis on demonstrating a causal connection between creative experiences and improved attainment. Under interrogation from the Education and Skills Select Committee, Margaret Hodge, the minister responsible for Creative Partnerships, conceded that it might be difficult to prove that involving children in creative and cultural activities actually raises standards. But she did not appear unduly concerned.[7]

... when I looked at this research in the round... it was a more powerful case than I had expected to find when I came to this particular agenda. Causal relationships are just hugely difficult to prove... We want evidence-based policy because we do not want to feel a policy we have developed on an intellectually sound basis does not deliver what we want of it, but it is going to be hellishly difficult to come back to you even in five years' time and say there is an x per cent educational improvement absolutely caused by this.

The Select Committee itself seemed inclined to trust the collective judgement of the school staff and creative practitioners involved with Creative Partnerships and to accept that the 'softer' effects of involvement with the cultural sector matter just as much as academic progress. The new secondary curriculum, introduced in July 2007 and to be implemented in September 2008, not only recognises the importance of learning beyond the classroom, but also urges teachers to explore the potential of other settings for assessment purposes. This means that programmes such as Watch this Space, which make time and space for dialogue, collaboration and a genuinely tailored response to given situations, accord closely with the current direction of travel and will surely continue to command support. Teachers and gallery educators may not always talk exactly the same language, but less and less, it seems, is getting lost in translation.

References

1 Ted Wragg, 'The Lunacy of Reception-Class Tick Boxes', *The Guardian*, 1 June 2004

2 Room 13, at Caol Primary School, was established in 1994 and is run by the pupils as a business enterprise. It is now at the centre of a network of like-minded artists' studios, all committed to adults and younger people working together in a spirit of enquiry, exchange and mutual respect

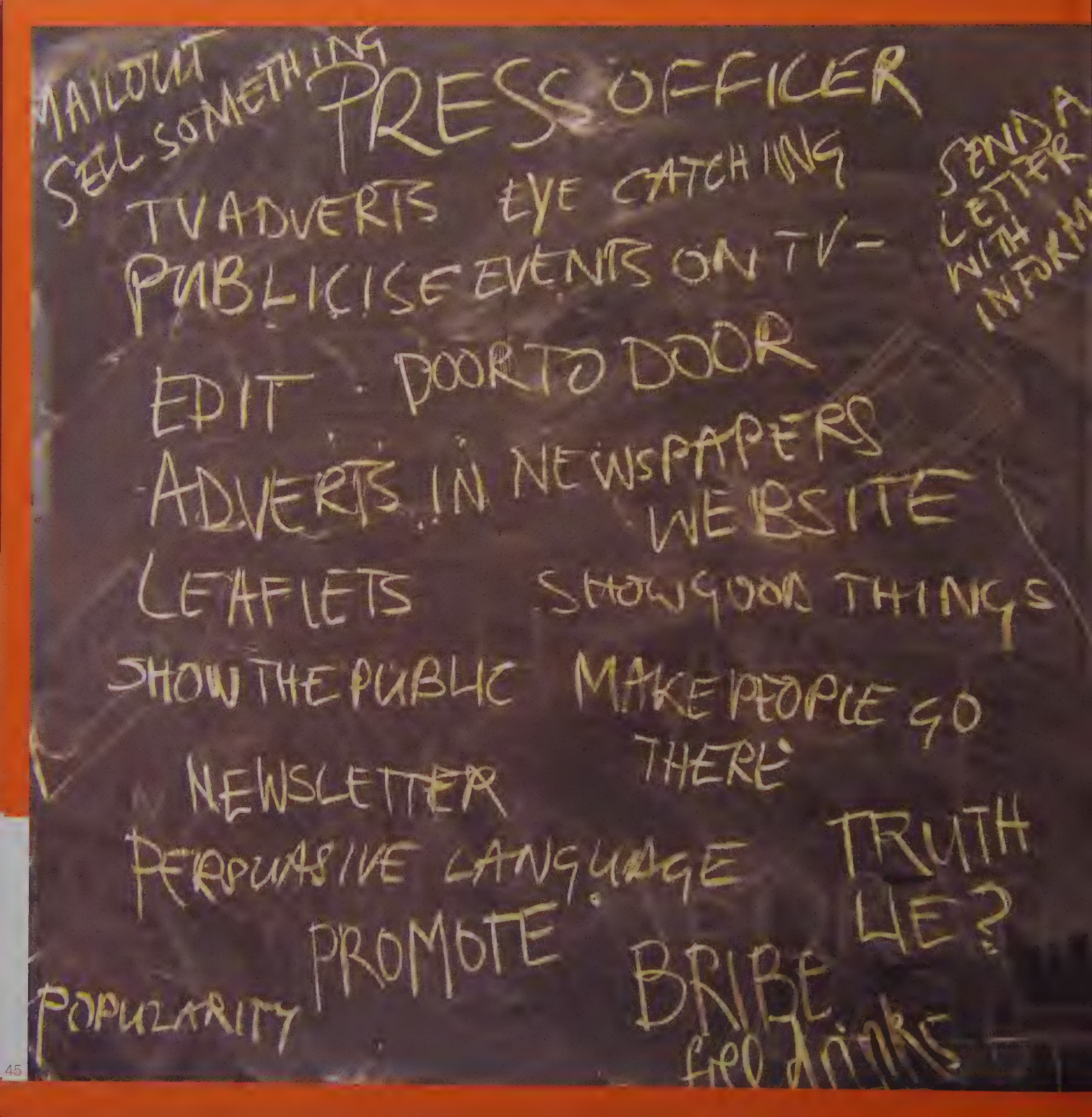
3 Shakuntala Banaji and Andrew Burn with Davie Buckingham, *The Rhetoric of Creativity: A Review of the Literature*, Creative Partnerships, 2006

4 Felicity Woolf, *Partnerships for Learning: A Guide to Evaluating Arts Education Projects*, Regional Arts Boards and Arts Council England, 1999

5 www.inspiringlearningforall.gov.uk. The GLOs are: knowledge and understanding; skills; attitudes and values; enjoyment, inspiration, creativity; and activity, behaviour and progression

6 Emily Pringle, *Learning in the Gallery: Context, Process, Outcomes*, Arts Council England and engage, 2006

7 Select Committee report at www.publications.parliament.uk/pa/cm/cmeduski.htm


MAILOUT
SELL SOMETHING
PRESS OFFICER
TV ADVERTS
EYE CATCHING
SEND A LETTER WITH INFORM
PUBLICISE EVENTS ON TV -
EDIT
DOOR TO DOOR
ADVERTS IN NEWSPAPERS
WEBSITE
LEAFLETS
SHOW GOOD THINGS
SHOW THE PUBLIC
MAKE PEOPLE GO THERE
NEWSLETTER
PERSUASIVE LANGUAGE
TRUTH
LIE?
PROMOTE
POPULARITY
BRIBE
FREE DRINKS

The Trojan Horse
Artists, Teachers and Students Working in Galleries and Schools

Leanne Turvey

'Calculating a building's square footage should be hard if boundaries cannot be defined.'[1]

Architect Richard Neutra's[2] 1950s project involved an 'attempt to knit the indoors'[3] to the outdoors, to create buildings where the outside was as much a part of the living experience as the inside. The issues thrown up by involving contemporary art in the art curriculum opens up the potential for a similar dialectic. However what is happening in some schools is the opposite of what was happening with Neutra's buildings. It can be a difficult proposition that what is happening on the outside, contemporary art practice, could (or should) be brought into what is happening on the inside in school art. After many years of progress in the field of gallery education, it sometimes happens that despite having ventured out to a gallery and having had an artist come to visit, a feeling of déjà vu is produced: the sense of suffocation at discovering ourselves to be once again surrounded by the same furnishings (unwieldy desks, monographs on the impressionists and rubber plants). Yet despite difficulties in bringing the two sides together, gallery education programmes continue to reach out to and be invited into schools.

I will explore if and how gallery education, and by this I mean artist led projects managed by galleries working with schools, can bring the 'outside' in. I will consider the challenges for artists, teachers and cultural organisations working together. How and why should contemporary art be a part of the art classroom? How can we shift the school art curriculum so that what is being introduced is more of a reflection of current art practice? In order to address these questions I will explore gallery education practice: the relationships, the processes and the buildings that house them.

Gallery education is the practice by which different audiences are introduced to the gallery and what it has to offer. Although each varies in size, remit and context, the majority of contemporary art organisations present a number of exhibitions of emerging, established and international artists a year. While the curatorial teams reference a global art world, there are departments and staff who are dedicated to encouraging and enabling access to the organisation for a wide range of existing, new and potential audiences.[4] Since 1997 this particular field within the cultural sector has been expanding, and as the programmes develop, so does the research into and the evaluation of the process.[5] The climate of social inclusion has meant that organisations have to 'provide access for many not just for the enlightened few.'[6]

The protagonists working in gallery education programmes are: gallery educators,[7] practising artists, teachers and their students, and the partnership organisations (the school and the gallery). Throughout the projects various smaller relationships are formed: artist/teacher, artist/gallery educator, artist/gallery and artist/student. These relationships operate under different and fluctuating pressures; therefore the inclusion of the outside into the inside can be subject to many different types of obstruction.

The principal protagonist within gallery education is contemporary practice. Gallery education provides the opportunity for students to experience art as a way of looking at and thinking about the world. Contemporary art is an expanded field of practice where artists are working with ideas across multiple artforms in an enquiry that resonates with issues and ideas current in the world today. Gallery education projects cohabit alongside school art projects where students experience the more traditional approach of art being taught as a subject with exercise books (sketchbooks), lessons (exercises in tone and texture) and a vocabulary ('perspective').

It is possible that while a school's art department and its staff can enthusiastically embrace and fully support an artist led project, after it has finished they can find it difficult to sustain the initial impact on teaching and learning. As a result teachers may resort to converting the unexpected and the experimental into more inflexible, simple components in

schemes of work. This is often due to a variety of issues, for example, lack of timetable space for gallery visits, lack of financial resources to upgrade, maintain and develop equipment, lack of funds for good quality materials, and a lack of senior management support.[8]

The frustration of the endeavour to bridge the gap between the inside and outside could suggest a conspiratorial hijacking of the project to include contemporary art in school curricula. Could it be that 'those who deny people art want people to go to work, come home, watch telly, play stupid video games and die and never ask a question?'[9] By preventing this kind of art are we preventing an opportunity to think about 'who we are and what we are about?'[10] The humorous prodding in artist Bob and Roberta Smith's conspiracy theory – the sense that we may be being encouraged to move only between work/school, supermarket and television – is an attempt to bring about a homespun art revolution: he is talking to both the individual in the street and in the classroom.

Some schools are utilising antiquated conceptions of what art is, where students are encountering art within an historical framework that is explored using traditional processes such as mimesis and transcription. In this case it is misleading to focus on how to include contemporary practice in the art curriculum (Downing and Watson, 2004),[11] rather than to explore how contemporary art can expand students' experience of art by playing a far more central role in the classroom. Art curricula, such as the GCSE and the new Creative and Media Diploma,[12] require students to demonstrate the progression of their ideas. The ability to use, transform and develop ideas is a skill that needs to be acquired in much the same way that the traditional list of art skills need to be (such as observational drawing, colour theory and transcription). It is extremely difficult to share this process with up to 26 students per class with varying learning needs and 26 individual ideas they may wish to progress. One of the most significant outcomes for schools is that by working with practising artists, students and staff are introduced to new ways in which to think about and make art.

The notion of an art practice (school art) that is in a form of stasis, in terms of its processes and content, is not just the result of a failure for contemporary art practice to properly take root in schools. It has evolved from the limitations imposed by the need to adequately assess what students produce (the school art project with its final piece, its sketchbook and preparatory studies). It is interesting to note that the requirement to assess quantifiable outcomes is not just prevalent in school art programmes; it can play a significant role within informal education routes too, for example, in the Arts Council's Arts Award.

Mirroring the problems produced when GCSE art is transcribed from the qualification to classroom practice, the Arts Award promises individualised learning opportunities but relies heavily on text to represent the progression of ideas. The text is mostly in the form of retrospective labels attached to 'portfolios', although the award does encourage 'verbal text' in the form of video or sound recordings. This process can create the sense of an artificial development of ideas. The replication of text-based assessment (though cleverly marketed to young people as innovative and flexible) suggests a lack of trust in our ability to 'look', and a lack of trust in the idea that the progression can be represented by the object (in this case an event, exhibition, performance or visual art piece). This approach uses a framework that makes it as easy as possible to assess the learner's outcomes, rather than ensuring that the progression is as authentic as possible for the individual.

Perhaps this is because art is a bit slippery. Art can be difficult if you need to try to pin things down in order to offer it on a school curriculum, particularly one that is assessed on students' understanding of the curriculum in exams. There is a problem for policy, curriculum and qualification agencies when it comes to art if art can be described

eulogistically as: 'All art is a form of proposition and anything's possible.'[13]

If we unearth the process further, like layers of archeological strata, we can peer at its core and see where the fault lines are. At the heart of gallery education are two primary relationships: the artist and teacher and the artist and gallery. These relationships are often described as collaborations. However, the efficacy of the artist and teacher relationship depends on a set of pressures that largely militate against its smooth running.

The difficulties occur because gallery education operates like the Trojan Horse: wheeled into the school as a spectacle, unexpected and differently structured, promising to get things going, but containing a hidden threat – its potential for creating some kind of chaos and disruption. Not led by the teacher and not necessarily using the familiar format of the school day, the project presents a benign and exotic façade while in fact disguising a challenge to the order of the institution. If the event contains both promises: spectacle and chaos, it is because it has inherent difficulties as part of its nature.

One difficulty is the considerable difference between the professional context for teachers and for artists and gallery educators. Gallery educators and the artists working with them 'have to a large extent escaped the grasp of new managerialism which has so dramatically affected the working lives of educators [teachers] in the formal and higher education sectors'.[14] Gallery educators and artists do not have to develop programmes that 'deliver'[15] the National Curriculum. Teachers are operating within much more clearly defined boundaries, where 'proposition' and experiment need to be able to arrive comfortably at some form of measurable conclusion, where failure is seen as a difficulty rather than an opportunity.

The divergence between the context for artists and teachers underlines the difference between the natures of each role; this can cause the most strain. Artists working in these projects are seen as 'innovators, boundary-crossers, interdisciplinary thinkers, systems experts,'[16] whereas 'teachers spend their professional lives learning the skills involved in structuring the environment of the classroom.'[17] In one sense artists and teachers seem to be moving in opposite directions. Although teachers may invite artists into the classroom wanting to let the 'unexpected happen' it can be 'hard to let go of control and accept ambiguity.'[18] Teachers carry the responsibility for students' learning; when they meet and begin to plan with an artist they are seeking recognition for that. Planning involves the negotiation of this mutual recognition: the teacher cannot hope to let go without feeling confident in the artist's ability to manage the consequences of unravelling established classroom structures. When artists and teachers feel certain of each other's recognition then the differences can 'knit' together and the project has a much better chance of success.

The difference between artist and teacher is like the difference between the plan and the view of a building. The plan is for navigation, for a clear-sighted discovery of the dimensions of the space; the view presents the object of the building – its genre, its design, its history – in its actuality. Although they are different, both are descriptions of the building: one conceptual (logistical) and one physical (actual). They are trying to do the same thing but arriving at it differently. We need them both because both are essential to the understanding of the structure: the construction or framework supporting the students' experience of art. Following this analogy to its logical conclusion the differences between the artist and the teacher are then essential. The logistical scheme of work set by the teacher (based around the need for students to gain skills and experiences that can be measured in terms of attainment) working alongside the artist (connected to the current enquiries, concerns and productions of an actual practice).

In a paper delivered to the engage conference in 2004[19] Emily Pringle described the type of learning that takes place within artist led projects by exploring the concept of 'dialogue', describing it as an 'exchange between different groups, with different cultures and languages'. The paper argues that gallery education uses the 'co-constructivist pedagogic model' where the 'emphasis is on learning through dialogic exchange'.[20] The process is 'characterised by sharing, openness, honesty, risk-taking and a readiness to reassess existing knowledge,'[21] where the artist is not the unquestioned and unquestioning expert. It is much more common for teachers to use the 'banking'[22] pedagogic model where knowledge is deposited into students. Artists avoid transferring or transmitting specific 'expertise' because for them it is always shifting; instead they offer possible routes. This is because they are essentially driven by questions and curiosity, where everything is a

'proposition'; an approach to the world that could be said to reflect what young people would naturally gravitate towards if the curriculum were to encourage it.

Artists regularly question the context they are asked to work within. Artist led projects are an interpretation, occupation and alternative to the building systems they operate in (both the school and the gallery). They 'aim to empower' the students 'to express themselves in new ways, and whilst acknowledging the gallery and school structures, they also show them an open approach to challenging those structures.'[23] In schools there can be a lack of storage space, a lack of empty space for experimentation, and a restriction to the freedom of movement, as it is often school policy for classes to have to stay within the same room. Gallery–school projects, by attempting to operate within these restrictions, highlight the allocation of space in schools for art. If you restrict the use of space, it can't be used. Where does the activity go? In a standard art classroom there is a lack of dedicated discursive space and dynamic presentation space, which has the potential to shift boundaries and purpose. If these activities have not been accommodated, how can they take place?

When invited to work within these programmes artists are also challenging the allocation of space inside the gallery itself. They are often seeking to reallocate the spaces allocated and not allocated to them, such as the press release, website and budget. The belief that 'a museum [or in this case the gallery] is primarily an institution of culture and only secondarily a seat of learning [or in this case an opportunity to explore and ask questions] still persists.'[24] The oppositions between the inside and outside relates as much to the gallery as it does to the school. The institution could be seen as a large, thick vertical arrow pointing upwards. All its energies go into promoting and pushing the exhibition forward. Gallery education offers an opportunity for a critical dialogue with the exhibition programme, the curatorial orthodoxy the institution promotes and the resistance to non-artists' interpretation of the work. If it were a shape it would be a nebulous floating cloud, at once moving in and out of the institution and making its own slightly ill-fitting and inconvenient shapes.

These traditional and persistent notions of value create a particular pressure for artists. They produce a relationship to the cultural institution that is at odds with artists' primary ambition: to make their work within the contemporary context of the art world that institution represents. They also keep the project and its participants on the periphery at the same moment that the institution's education programme is trying to open up access to the space.

Gallery education operates like a Trojan Horse: wheeled into school as a spectacle to get things going but containing a hidden threat – its potential for creating chaos and disruption.

The difficulties encountered by gallery education and its protagonists could be described in the following way: inside the (vertical) institution, exhibition curators want to create a prescribed narrative that will circulate in an art world context; gallery education wants to bring inside multiple narratives from outside (horizontally) the borders of the gallery; and schools are asking for the exhibitions and projects to 'fit' their own internal structures and priorities.

The Trojan Horse operates as a sophisticated and subtle tool to effect a change in these discrepancies because just as it challenges the systems and structures of the school, it can subvert the internal structures and priorities of the gallery. Education programmes within galleries often seek to explore how to enable young people (in both formal and informal education) to enter inside the institution as far as possible. They do this by encouraging the use of some of the essential structures such as marketing, programming, curating and installing. In this way the students' new narratives within the space operate as a steer, where they may be taking the reins of the giant wooden horse, imposing a disturbance but perhaps providing a revelation.[25]

Neutra's idea of merging the indoors and outdoors by erecting boundaries

(walls) that could be experienced by inhabitants as 'membranes' rather than 'barricades,'[26] could be appropriated to argue that when imposing restrictions and boxing things in there is a reduction in propositions and possibilities for both the school and the gallery. For the school, the art curriculum will remain static; for the gallery, the reach of the exhibition will remain curtailed. The suggestion is that Neutra's project created expansive and generous dimensions. However it prompted Arthur Drexler, the New York Museum of Modern Arts Head of Design (1951–1985), to suggest that: 'It was possible to sit inside a Neutra living room and still wish that one could get indoors.'[27] The relationship between the outdoors and indoors was 'charged with ambiguity'.[28] This slight disorientation, Drexler's confusion of feeling not quite sure, should be the experience that is had. The emphasis on 'should' proposes the idea that it is a good thing that artist led projects present difficulties for both the school and gallery. This is because the difficulties invite questions and the questions invite a continuous renewal of approach. Perhaps we should agree with the artist who wanted a homespun revolution that wheeling in these kinds of projects is 'best done by stealth'.[29]

References

1 Barbara Lamprecht, *Neutra*, Taschen, p10
2 Neutra is best known for his Palm Springs houses built in the 1950s; he was visiting professor at the Bauhaus in the 1930s in Berlin, at the invitation of Mies van der Rohe
3 Barbara Lamprecht, op cit, p10
4 In her paper: *Uncovering Professionalism in the Art Museum: An Exploration of Key Characteristics of the Working Lives of Education Curators at Tate Modern*, Tate Papers, Spring 2005, Helen Charman describes the different professional focus between the exhibition and education curators at Tate Modern: 'Whereas the professionalism of the curator of Tate Collection or of Exhibitions and Displays will focus primarily on the artwork, the education curator's professionalism is Janus-faced, both looking inwards to the institution and collection while at the same time being inherently outward looking, towards the particularities of audiences.'
5 See research carried out by enquire, www.en-quire.org
6 Helen Charman, op cit
7 For this text gallery education should be taken to include education co-ordinators, curators or programmers, who may or may not be art school trained, but whose role it is to plan, deliver and broker projects in partnership with community organisations (such as schools), groups and individuals, that are led by artists or involve practising artists in the process
8 'Restricted teaching time commonly hinders sustained development and sometimes resources were lacking. Departmental pressures could operate against maintaining one's creative practice, and some said that examination priorities limited the introduction of new approaches with students. Trips out of school require cover for a teacher's classes and meet colleagues' concerns about disruption to students learning.' Galloway, Stanley and Strand, *Artist Teacher Scheme Evaluation 2005–2006, Final Report*, University of Warwick, July 2006
9 Bob and Roberta Smith, *Art U Need*, Black Dog Publishing, p57
10 Ibid
11 *School Art: What is in it? Exploring Visual Arts in Secondary School*, Downing and Watson, National Foundation for Education Research (NFER), extracts taken from summary in Libby Anson and Holly Garrett (eds), *Encounters with Contemporary Art – Schools, Galleries and the Curriculum*, engage, pp15–18
12 Information on the new Creative and Media Diploma can be found at www.skillset.org/diplomacm
13 Ossian Ward, *Time Out*, 14 November 2007
14 Helen Charman, op cit
15 Ibid
16 Linda Frye Burnham, 'A Daring Adventure: Artists and Teachers Partner for School Reform', *High Performance*, #71, Spring 1996
17 Linda Frye Burnham, 'Questions From Teachers That Artists Can Help Answer', *High Performance*, #71, Spring 1996
18 Ibid
19 Emily Pringle, *Dialogue: Its Place Within Gallery Education*, engage conference paper, 2004
20 Ibid
21 Ibid
22 Ibid
23 Lottie Child, *Notes on Free Flow Play*, a text on a project she devised for Chisenhale Gallery education programme, 2005
24 Helen Charman, op cit
25 An example of this is *The Organisation*, a weekly art group for local young people between the ages of 6–12 years based at Chisenhale Gallery (2005–2006). *The Organisation* explored the roles and function of a public gallery space through the medium of contemporary practice. Eve Peasnall was the lead artist and developed innovative methods for supporting young people's interrogation of curating, archiving, marketing and collaboration
26 Barbara Lamprecht, op cit, p10
27 Ibid, p11
28 Ibid, p10
29 Bob and Roberta Smith, op cit, p60

Every Trainee Teacher Matters
Enjoyment and Achievement Through Gallery Partnerships

Sophie Cole, Emma Thomas and Amy Lilley

A Training Provider's Perspective
Sophie Cole

'If every child really is to matter, then we must surely find better and more enduring ways of publicly demonstrating that every teacher matters too. The relationship between these two sides of the coin needs to be symbiotic if the teaching profession is to thrive – and if children and young people are to flourish in school.'[1]

As a senior lecturer in art education at Northumbria University I have two central responsibilities: to lead the Post Graduate Certificate in Education (PGCE) Secondary Art and Design and to deliver the MA Fine Art and Education, which is based on and supported by the NSEAD artist-teacher model.[2] Each programme relies on partnerships with outside organisations for their content, design, delivery and development, which enhance their reputation and attraction to students.

In this essay, I will focus on the benefits PGCE trainees experience in the partnerships we have with galleries, specifically with Baltic,[3] and its crucial role in providing an arena which enhances the process of 'reflective practice' – an important tool in teacher training. Much of what is discussed here can be applied to the MA programme and to teachers who explore partnerships with museums and galleries throughout their careers.

Each year PGCE trainee teachers are asked what they have most enjoyed and benefited from in their training programme; unsurprisingly, they state that their work with schools and pupils was rewarding and challenging, ratifying their decision to teach, but in equal acclaim are the opportunities to work with museums, galleries and arts organisations.

Annual evaluations are completed by trainees about the programme and out of these a number of themes emerge. No specific question is asked about gallery partnerships, but trainees independently comment on them when asked about the strengths and content of the programme. Analysis on this feedback is done for institutional purposes, but also to research the learning preferences of trainees in order to activate openings for accelerated learning in the programme. The following themes have emerged over the last six years and demonstrates the value of working with galleries:

- as permissive and enlightened environments for personal and professional reflective practice and action research opportunities
- to extend and construct subject knowledge at a personal pace and from a personal starting point
- to observe successful partnership working as exemplar models and gaining the unique perspective of being 'in' the partnership
- to begin on the lifelong path of negotiating the status of becoming/being an artist-teacher
- to experiment with and develop new pedagogies in response to new work, new environments, new technologies, and to learn from educational professionals from a wider context than that offered in schools, rather than recycling pedagogies passed down from established teacher to beginning teacher thus proliferating an orthodoxy

Each of these statements demands an in-depth description, analysis and hypothesis of application, but I can only explore one case point in any depth here, that of 'reflective practice'.

In 1987, Donald Schon[4] introduced the concept of reflective practice as 'a critical process in refining one's artistry or craft in a specific discipline.' Schon offered reflective practice as a means for trainees to find relationships between their own individual practices and prior knowledge and those of successful practitioners in their chosen field. As defined by Schon, reflective practice necessitates the individual carefully and progressively exploring 'personal experiences in applying knowledge to practice while being coached by professionals in the discipline'.

The concept of reflective practice is a common technique used in teacher education, but like many educational

theories applied in an annual cycle, its application can become rigid. Boud and Walker (1998)[5] through their research of teacher education programmes that applied Schon's concept, became concerned that it was regularly being applied through a formula, for example, by using a checklist or in a way that required 'reflection on demand', rather than by encouraging personalised reflection. Boud and Walker suggested that these limitations and failings could be addressed by providing an environment of trust which allowed time for contemplation and discussion, and crucially 'an environment and context for reflection unique to every learning situation.' It is this arena for accessing a 'unique learning situation', which is offered by gallery partnerships that I wish to elucidate.

The partnership with Baltic is an example of the supportive role galleries can offer to the process of reflective practice. The attitude to learning at Baltic is fresh, open and explorative. Interpretation is offered – not pressed – through the posing of questions about artworks, their context and how audiences can engage with them. A learning centre is situated at the heart of the building, sending a clear message about the value of education to the organisation. In addition to the constantly changing exhibitions, the learning spaces are also flexible, adding to the sense of 'uniqueness' of the experiences available each time you visit. It also ensures that each partnership event is never the same as before, thus removing the danger of a rigid or formulaic experience.

Trainees have spoken about feeling like 'explorers of a new climate in which information is available, but can also be added to by everyone'. This gives credibility and confidence to the trainee. They know that their opinion will be valued and they add to their knowledge on their own terms. In a practical sense this atmosphere is created by example: the education staff talk of their own constantly progressing knowledge with each incoming exhibition. There are also fantastic facilities – the library, archive, sound recordings, films and other resources – all offering the possibility to satisfy an individual's personal learning and research preference.

All the projects we undertake in galleries require trainees to exercise some form of group work. As a process, peer reflective grouping encourages the challenge of existing theories and personal preconceived views of practice, while modelling a collaborative style of professional development that is useful throughout their teaching careers. This is described in Amy Lilley's testimonial as one of the major and lasting experiences she had whilst studying at Northumbria University.

The gallery environment offers students an arena where they can reflect on and develop their personal artistic practice in symbiosis with their professional teaching practice.

In one sense, themes such as 'using contemporary art in the classroom, literacy and The Big Draw', that shape the projects we do are incidental, the driver is the 'uniqueness' of the learning experience each time a trainee interacts with the gallery. They are required to bring, unpack and rebuild their prior experience as artists, viewers of art, and experiences of being teachers to create a unique but informed approach and pedagogy. This is permitted in Baltic; there is no institutional expectation to conform to. The environment offers all students an arena where they can reflect on and develop their personal artistic practice in symbiosis with their professional teaching practice.

Beyond the direct contribution to the teaching programme, Baltic contributes in other ways too. It has a regular place on the programme committee, which shapes developments on the art and design teacher training programme, and offers much support and advice that gives the programme its contemporary character. Baltic hosted our Ofsted inspection team and supported us in the process. All our trainees are invited to private views, continuing professional development (CPD) events and artist's talks.

The wider benefits that trainees receive are equally important because they affect their employability. Feedback from employers demonstrates that they feel they are employing well-rounded teachers who have gained experience of education in the wider field, have established partnerships with prestigious organisations, and have demonstrated independence by seeking personal modes of ongoing professional development.

Ofsted reported that the gallery partnerships 'enhance the trainee's experiences' and are 'a key contribution to the effectiveness of the training' (Ofsted 2007). The trainee utilises the programme's reputation presented through the commonly understood language of Ofsted to enhance their own status, and possibly their employability.

Research shows that applicants apply to the programme because of the extensive partnerships that broaden the learning experience. This ensures that we build a new cohort each year of talented and focused trainees hungry for the partnerships galleries offer.

The professional development of subject leaders is important to tackling orthodox practice in teaching and formulaic curriculum design. The benefits I gain match those described by Emma Thomas in her accompanying piece. In addition I am exposed to new and exciting intellectual material to support my PhD study and to the constant process of questioning theories in different contexts. Most importantly there is a community of people who share my concerns about the students and who offer exciting opportunities to encourage excellence in art teaching for secondary pupils in the region and the country.

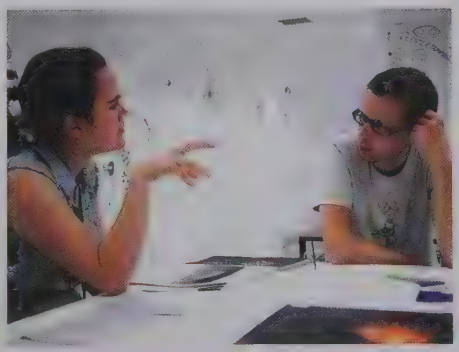
There is little research into the qualities of the partnerships that regularly occur nationally between galleries and Initial Teacher Training programmes, which is why the evidence for this piece is drawn from very local data with analysis that is not peer reviewed in an academic arena. This is a rich area for exploration and one which would yield findings to benefit both formal and gallery education. A ready climate is waiting, from university institutions and sample groups of students to analyse and compare. Perhaps the next stage is to create research partnerships to respond to the urgent need to underpin any future developments in the education system with rigorous and ethical research.

A Gallery Educator's Perspective
Emma Thomas

When I joined Baltic in 2000 there was no strategy for learning and no other large-scale contemporary arts venue in the North East. The building was a shell and we were developing a new organisation from scratch: a daunting but fantastic opportunity. Geographically, the distance from London meant that teachers didn't compare us with the large national arts organisations, which made for a fresh climate; one permissive of experimentation and risk-taking, which supported the development of a learning programme specific to Baltic and the region.

Baltic is unique because of the access to art and artists and the firsthand experiences we offer through the learning programme. The region is unique because of the openness to work in partnership to create something new. This is a great combination which upholds our approach to working together to create a flexible and responsive programme that is creative, supportive and innovative. Our approach is bespoke; it's the people, the relationships and the connections that matter. Learning is reliant upon its relationships and connections with teachers to ensure that what we do is relevant to them, their classroom and/or artistic practice.

From early on we set about developing networks where they didn't exist and making sure we were part of those that did exist. These networks then helped to inform the development of Baltic Learning, and still do.



Our aim is to become a hub for teachers, to embed Baltic long-term within the region, and to be a key creative and driving player within the arts and education nationally. As long as the foundation is strong, things can grow. This approach has helped develop a loyal audience, where programmes are sustainable into the future. It was this approach that led us to the long-term partnership with Northumbria University and the PGCE Secondary Art and Design and the MA Fine Art and Education courses.

One of the ways in which we work with the PGCE is through The Big Draw, and for six years the national campaign has worked well as a focus for this partnership. Through using drawing and the exhibitions as inspiration, the trainees are key to delivering and supporting family activities every October. The students spend a day at the gallery finding out about our public programme and how we work with informal audiences. After taking part in a workshop with one of our freelance artists they are introduced to different drawing activities, which help the students in their teaching practice as well as encouraging the enjoyment of drawing. During the family activities students support the artists and gain an insight into working with informal audiences – family, youth and adult groups. This is the beginning of the relationship of working with trainee teachers and it is always positive to later see the qualified teachers return with their students.

The MA was set up by Baltic and Northumbria University six years ago and is delivered in partnership by the School of Arts and Social Sciences, School of Health, Community and Education, and Baltic Learning. It is based on the central belief held by NSEAD that 'teachers of art, design and craft who maintain their own creative practice are significantly more effective in the classroom or studio and more likely to be satisfied with their work in education.'

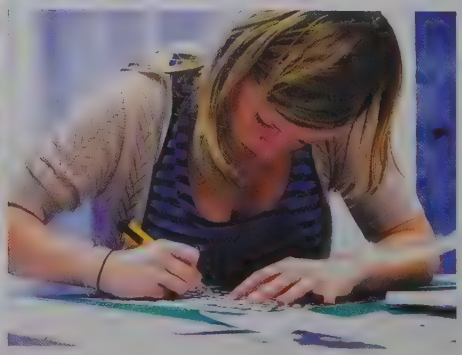
The MA is offered as a flexible part time course over two years, enabling artist educators, secondary and primary schoolteachers who have a desire to further or re-establish their own art practice to do so within a supportive, innovative and balanced environment.

The timetable is built around participants' teaching commitments. There is a series of five one-day Saturday sessions focusing on: the role of the artist educator; examining and discussing current debates and ideas in contemporary art and education; and using museums and galleries as a resource to stimulate personal and classroom practice. Many of the tutorials and critiques are held at the gallery, providing a unique learning environment linking with international contemporary art exhibitions and artists.

As an introduction to the MA there is a three-day summer school for artist educators wanting to rekindle their art practice. Participants take a closer look at the exhibitions, visit artists' studios, work alongside other artists, investigate local and national artist support networks and opportunities, as well as having tutorials.

Part of the MA requires research as a component of the assessment. Some students have chosen to work with Baltic as a research site; for example, one student is currently using a project her school is doing with Baltic. The project, which forms part of Cultural Hub Durham,[6] will provide an opportunity for the participants to help develop and direct learning in the gallery, and via the website to create new, peer-led ways for young people to access contemporary art and culture. Over six months, the project will engage pupils and teachers in developing contemporary art resources using a range of new media.

The PGCE and MA courses have ensured that Baltic has developed long-term relationships with trainees, NQTs and teachers across the region. These courses also sit within the context of the wider learning programme and the more informal



teacher networks that exist. As well as regular mailings, email communications and our ongoing programme for schools and teachers, we host regular teacher network meetings for all art and design educationalists. These meetings are an opportunity to find out about and discuss national and regional issues. Teachers who attend these meetings also act in an informal way as an advisory group – a test bed for things we are thinking of developing as well as a great sounding board to evaluate existing programmes. In particular, this group has fed ideas and responded to the online teaching resources Baltic offers teachers. These contemporary art resources act as an introduction to the gallery and are available to download via the website.

Working with teachers has been hugely informative in developing the learning programme; it has ensured that we are up to date with developments in teaching and the National Curriculum. Many of the students who undertook both the PGCE and the MA courses are now teachers based at schools within the North East and regularly visit. It has been inspiring to witness the impact that directly working with contemporary art and artists can have on people as individuals, on their classroom and artistic practice.

But what's in it for the gallery educator? This is a question not often asked because, as a profession, we tend to be very good at thinking about what's in it for others. From my perspective, I have really enjoyed the challenge that working in this way has offered. The opportunity to debate, learn and question. Often by working in collaboration with others you are taken in directions you hadn't previously thought of or at least forced to re-examine your own approach. It is stimulating to feel that things are evolving and developing and to enjoy the fact that working in the arts and learning can have a real impact. Ultimately the role of a gallery educator is a creative one.

A Teacher's Perspective
Amy Lilley

Part of my developing philosophy as an educator is that learning in different environments is an essential part of offering a successful art education. I chose to study at Northumbria University because it had a reputation for working in partnership with museums, galleries, organisations and artists to expand the learning of its trainees beyond the formal classroom setting.

Being involved in The Big Draw was a fantastic opportunity and an inspiring experience. It illustrated ways of encouraging family learning as well as promoting art participation to a varied audience. The experience allowed me to explore pedagogies with other audiences beyond the classroom. In addition, an example of two organisations working in strong and reciprocally beneficial partnership with each other impacted on my future teaching career in a truly influential way.

On reflection the benefits whilst training were considerable for my teaching practice. I felt inspired as a teacher and as an artist and I used this experience as a springboard to continue to build upon relationships with other galleries and museums regionally and eventually in my first appointment school. Whilst training I learnt about getting involved with networks to receive a constant flow of information about current and future exhibitions, events and CPD opportunities, as well as for collecting classroom resources. I sought out ways of incorporating visits to galleries with accessing their libraries, archives, and websites. By the time I joined my first department as a qualified teacher I was a seasoned user of the gallery networks and could introduce my department to this way of staying up to date with ideas and opportunities.

Even though I had come from an MA programme, during my PGCE training my knowledge of contemporary artists improved considerably. I used this knowledge in my teaching practice and shared it with colleagues and young learners, who were encouraged to think more independently and critically and encouraged to experiment with concepts and materials more freely. Contemporary art has been and will continue to be pivotal in my teaching. This work is inseparable from Baltic without which the contemporary art I know and use today will become out of date by next year. I have become more confident as a teacher and approach schemes of work with a varied and inclusive format by incorporating different learning styles, learning environments, peer and self assessment and use of contemporary art.

All of the projects we undertook in our training year involved working in groups to respond to collections, exhibitions and environments to create, develop and improve resources. Working as a team is an essential teaching attribute and my interpersonal skills were developed

through the programme. These skills were taken beyond the classroom into my future relationships and partnerships with galleries. I went on to develop many partnerships through various regional and national initiatives and built up my CV to show that my expertise was growing. This is an area valued and prized by head teachers because it involves the whole life of the school as well as the subject area; as a result I had the confidence to apply for the Head of Art and was appointed in my second year of teaching. Without my experience of adapting to different situations and working with different people I do not believe I would have been quite ready for a management role.

However good my experience has been with galleries, in the tradition of a good educationalist, good is never good enough. I want more. More contact with partners through forums and conferences, greater access to wider sources of information for me as a teacher not just for my pupils, more forums to share good practice through regular network meetings, and most importantly a greater feeling of continuity in the CPD opportunities available to support progression in a teacher's learning rather than one-off opportunities.

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2 The National Society for Education in Art and Design (NSEAD) is the leading national authority concerned with art, craft and design across all phases of education in the UK. The MA Fine Art and Education is part of the National Programme of Continuing Professional Development Courses for Artist-Teachers managed by NSEAD.

3 Baltic is an international centre for contemporary art situated in Gateshead, England. www.balticmill.com

4 Donald Schon, *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions*, Jossey-Bass Inc, San Francisco, 1996

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6 Cultural Hubs is an initiative which aims to ensure that all young people have access to a full and active cultural life. At the heart of the scheme is a belief that young people have the right to be both consumers and creators of culture. By working together schools, museums, galleries, theatres and other heritage and arts organisations can open up a wealth of new opportunities for young people to experience and create a new and rich diversity of cultural products. Cultural Hub Durham is managed by The Forge, an organisation specialising in developing high quality participatory arts projects, working with young people, practitioners and educators throughout County Durham, Sunderland, nationally and internationally. Cultural Hubs is supported by Arts Council England and the Museums, Libraries and Archives Council.

Biographies

Dr Maria Balshaw was appointed as Director of the Whitworth Art Gallery in June 2006. Prior to this she worked as Director of Development and External Relations at Arts Council, West Midlands, and from 2002–05 was Director of Creative Partnerships, Birmingham. Before working in the cultural sector Maria was an academic at University College Northampton and from 1997 was a Senior Research Fellow at the University of Birmingham. During this time she published a number of books and essays on African-American urban culture, gender and urban visuality. In 2004 she was selected as one of the inaugural Fellows for the Clore Cultural Leadership programme.

Sophie Cole is Senior Lecturer in Art Education at Northumbria University, leading the PGCE Secondary Art and Design and the education elements of the MA Fine Art and Education. She was Deputy Head of Art and Head of Year in a London school before working at Baltic, where she supported the development of the education and public programme team prior to the gallery opening in July 2003. She is currently studying for a PhD part time, which explores the engagement of secondary art teachers with contemporary art and looks at how it impacts on and invigorates their professional practice. Sophie gained an undergraduate degree from Northumbria University in History of Modern Art, Design and Film, a PGCE in Art, Design and Technology from Leeds University and an MA in Education in Museums and Galleries from the Institute of Education, London. She is a practising artist and maker, specialising in ceramics.

Penny Jones has been Co-ordinator of the Watch this Space programme since 2005. After 10 years teaching art and design and art history to A Level she gained an MA in Education and started working in gallery education. She was Schools Project Officer at the National Gallery from 2001–04 managing partnerships with 10 London secondary schools. She has a special interest in the history of ceramics, the crafts, and environmental education and has produced resources for the Potteries Museum, Stoke on Trent, and the Victoria and Albert Museum, and devised the education programme for Chris Drury's major land art work, *Heart of Reeds*. She has been Project Manager for Arts in Healthcare, a hospital arts programme, at two acute hospitals in East Sussex since 2001.

Amy Lilley is currently covering a maternity leave as Acting Programme Leader for the PGCE Secondary Art and Design and Education Lecturer in Art Education at Northumbria University. Prior to this she was Head of Art and Project Manager for Empower through Cultural Hubs (The Forge). Amy gained an undergraduate degree from Liverpool University in Fine Art and Psychology, a PGCE in Art and Design from Northumbria University and an MA in Textiles and Fashion from Manchester Metropolitan University. She is a practising artist and maker specialising in textiles.

Ian Lightfoot, currently Head of Art and Design at Macmillan Academy, Middlesbrough, has taught art and design for 28 years. He is a Regional Subject Advisor for the new Key Stage 3 curriculum in art and design, North East region, supporting departments which are implementing the change. A member of engage and the NSEAD he has forged strong links with mima and has produced a case study for innovative change called 'Regeneration, a tale of two cities', which suggests new ways of planning for Key Stage 3 art and design. He has been an Art and Design Moderator for GCSE with the AQA for 12 years.

Sheila McGregor has worked as a curator and exhibitions organiser in Southport, Worcester and Birmingham. From 1996 to 2001 she was a leading member of the team that developed The New Art Gallery Walsall and was centrally involved in the development of its educational provision. Since becoming a freelance consultant in 2001, she has worked for the Heritage Lottery Fund, Arts Council England, Contemporary Art Society, Tate, MLA, engage and Creative Partnerships, specialising in learning, access, organisational development and collections-related issues. She is the main author of the book *New Art on View* (Scala, 2006), which documents the achievements of the Contemporary Art Society's Special Collection Scheme. She regularly works for the Leeds based agency CapeUK, which is currently advising the DCSF on creativity and learning. In 2006, she became Chair of Sheffield Contemporary Art Forum and has recently joined the Board of Yorkshire ArtSpace Society.

Ian Middleton is one of Her Majesty's Inspectors. He is a specialist adviser to the curriculum and dissemination division within Ofsted and a national point of reference for the DCSF, QCA, DCMS, and Arts Council England. He has worked across phases in local education authorities, schools and colleges. He has inspected primary, secondary and post-16 education throughout the development of Ofsted and contributed to the work of the teacher training division as an additional inspector before becoming an HMI.

Miranda Millward studied for a BA in Fine Art at Oxford University and went on to do a PGCE, teaching art and design for six years in Oxfordshire secondary schools where she developed project work for students with a number of museums and galleries. Whilst teaching she worked freelance for a number of organisations, including Modern Art Oxford and The Laboratory, an Oxford based commissioning agency. Since autumn 2005 she has worked freelance in museum and gallery education for a number of organisations and taught on teacher training and further education courses. In summer 2007 Miranda completed an MA in Museum and Gallery Education at the Institute of Education.

Vicky Parker's journey into teaching has been haphazard. She hated school and her abiding memory from 35 years ago is of walking out on her last day vowing never to set foot in a school again. After being advised at the age of 16 by the careers teacher that she should work in the local shirt factory (she was good at sewing) she instead studied at Cleveland College of Art, specialising in printed and woven textiles. After graduation she worked for a small textile printer, eventually transferring into youth work for economic reasons, which led to becoming a foster-carer for challenging teenagers. Vicky started as a technician in food and textiles at Tollesby School 13 years ago, and has been Specialist Teaching Assistant in the art department for the last seven years; and after recent part time study is now a teacher. She is a Creative Partnerships co-ordinator for the school, and alongside Stuart Collier successfully bid for Arts Mark Gold status.

Claire Pounder is Education Officer for mima, the Middlesbrough Institute of Modern Art, which opened in January 2007. mima education is currently developing a series of projects that aims to engage with a diverse range of groups in Middlesbrough, the Tees Valley and beyond, to establish long-lasting relationships. She has worked in museum and gallery education for over seven years. Her previous role was at the Captain Cook Birthplace Museum, Stewart Park, Middlesbrough.

Emma Thomas is Head of Learning at Baltic Centre for Contemporary Art, Gateshead. She joined the gallery in October 2000 and was responsible for setting up and overseeing Baltic Learning, which includes the programmes onsite, offsite and online for families, schools, teachers, colleges, universities, community and youth groups, teens (13-17 year-olds) and adults. She is regional representative for engage and co-manages the MA in Fine Art and Education offered by Baltic with Northumbria University. Emma previously set up the learning programme for the inaugural Liverpool Biennial (1999–2000), and was Education Co-ordinator at Museum of Modern Art, Oxford (1995–1999).

Leanne Turvey recently became the Schools and Community Co-ordinator at Camden Arts Centre, having previously been Education Co-ordinator at Chisenhale Gallery for five years. From 2004 to 2006 Leanne worked as a freelance co-ordinator for Look Ahead Housing and Care Youth Arts Programme, managing five cross-arts projects per year for young people in supported housing. She is a founder member of undGretel?, an events and exchange project aimed at supporting women in the music and art industries. Leanne also collaborates with artist Eve Peasnall to explore the impact of contemporary practice in schools.

Brenda Valdés works as Schools and Projects Organiser at The Photographers' Gallery, London. She manages projects with and for young people and teachers. Prior to this she supported engage on specific projects and through promoting international membership among Spanish speakers. She obtained an MA in Museum Studies at the University of Leicester, focusing on museums and gallery education. Brenda began her career as gallery educator in Mexico where she worked for three years in a children's museum in Guadalajara, before working in Spain and the UK.

Lynn Weddle is a photographic artist who has been working within the community, educational and youth related settings using photography as a tool for self-expression and advocacy. She has been involved in numerous arts and photography based projects in the UK and overseas, and has run community and educational workshops, outreach residencies and tutored A Level photography. She has worked with a variety of organisations including charities, community groups, art galleries, museums, schools, colleges and universities. Lynn's photographic practice investigates and explores the notions of misrepresentation, and engages people at risk of social exclusion, including young offenders, children in care, children in referral units, street working children, disabled people, communities affected by AIDS and young unaccompanied refugees. Working in this way has offered opportunities for her to develop a career in gallery education and visual arts project management alongside developing her own photographic practice.

Reading & Resources

Publications

Penny Jones & Libby Anson (eds), *Watch this Space Toolkit*, engage, 2005. Contains practical information on developing gallery–school partnerships, including case studies, templates for planning and delivery, and a comprehensive references and resources section.

Emily Pringle, *Learning in the Gallery: Context, Process, Outcomes*, Arts Council England and engage, 2006. This review describes engagement with contemporary art and learning in a gallery context. It is intended to stimulate discussion and ask questions about the processes and outcomes associated with contemporary gallery education.

Barbara Taylor (ed) *Inspiring Learning in Galleries*, engage, 2006. Report of research into the ways in which working with contemporary art enables young people to gain skills related to art that impact on their broader education and personal development. Contains reports of three research projects, 2004-06.

Felicity Woolf, *Partnerships for Learning: A Guide to Evaluating Arts Education Projects*, Arts Council England, revised 2004. A guide to help those involved in arts education projects and partnerships to understand evaluation, and to evaluate effectively.

Websites

www.engage.org For the latest news about gallery education, resources and publications.

www.en-quire.org Information about the latest research into the value of engagement with contemporary arts and galleries for young people.

www.nsead.org The National Society for Education in Art and Design. The national authority concerned with art, craft and design across all phases of education in the UK. Membership brings access to resources, journals and CPD.

www.teachernet.gov.uk Resources for teachers across the curriculum and key documents and publications on government policy.

www.inspiringlearningforall.gov.uk The national framework for learning developed by the Museums, Libraries and Archives Council designed to improve education services in museums, libraries and archives through the creation and application of a generic system to measure the impact of education projects in museums.

www.mla.gov.uk Museums, Libraries and Archives Council, the national development agency for museums, libraries and archives in the UK.

www.qca.org.uk Qualifications and Curriculum Authority for information on the new National Curriculum.

www.nc.uk.net For information on the existing National Curriculum.

www.dcsf.gov.uk Department for Children, Schools and Families.

www.everychildmatters.gov.uk Every Child Matters, the government programme for all aspects of work with young people that informs current education initiatives.

www.tda.gov.uk Training and Development Agency for Schools for information on current teacher training programmes and developments.

www.artscouncil.org.uk Arts Council England is the national funding body for the arts, including information on funding opportunities for artists who work in education.

www.creative-partnerships.org DCMS and DCFS funded programme, managed by Arts Council England, to develop creative approaches to teaching all aspects of the curriculum.

www.artsaward.org.uk National awards for young artists and young arts leaders in and out of school.

Acknowledgements and Participants

Acknowledgements
Special thanks to programme facilitators Miranda Millward, Annie Bicknell, Annabel Johnson, Leanne Turvey, Heather Lomas; to artists Al Johnson, Alex Julyan, Nathan Hughes, Emily Voelker; and to all engage staff who contributed to the delivery of Watch this Space.

Watch this Space Participants

Galleries

Arnolfini, Bristol
Artworks MK, Milton Keynes
Baltic, Gateshead
Bonnington Gallery, Nottingham
Bow Arts Trust, London
Bristol City Museum & Art Gallery
Fabrica, Brighton
FACT, Liverpool
Gallery Oldham
Gallery:space, London
Hatton Gallery, Newcastle upon Tyne
Holocaust Centre, Nottinghamshire
Ikon Gallery, Birmingham
Institute of Contemporary Arts, London
London Printworks Trust
The Lowry, Salford
Mall Galleries, London
Mapalim, London
Milton Keynes Gallery
mima, Middlesbrough Institute of Modern Art,
Modern Art Oxford
National Glass Centre, Sunderland
National Portrait Gallery
The New Art Gallery, Walsall
October Gallery, London
Orleans House Gallery, Twickenham
OVADA, Oxford
Oxford House Gallery, London
The Photographers' Gallery, London
Plymouth Arts Centre
ProjectBase, Cornwall
Reading Museum and Art Gallery, Berkshire
Serpentine Gallery, London
South London Gallery
South Hill Park Arts Centre, Berkshire
Spacex, Exeter
Storey Gallery, Lancaster
Study Gallery, Poole
Tate Britain
Tate Liverpool
Tate St Ives
Tullie House Museum and Art Gallery, Cumbria
Stour Valley Arts, Kent
Whitworth Art Gallery, Manchester
Touchstones, Rochdale

Schools

Acland Burghley School, London
Albert Pritchard Infant School, West Midlands
Alllen Edwards Primary School, London
Archbishop Sumner Primary School, London
Arnold Hill School, Nottinghamshire
Astley Community School, Newcastle upon Tyne
Balfour Primary School, Brighton
Beacon Hill Community School, Cumbria
Belvedere Secondary School, Liverpool
Beormund Primary School, London
Biddick School, Sunderland
The Brit School, Croydon
Central Foundation School for Girls, London
Caldew School, Cumbria
Chestnut Grove Primary School, London
Cubert Community Primary School, Cornwall
Dee Point Primary School, Chester
Ellis Guilford School, Nottingham
Elton High School, Lancashire
Estover Community College, Plymouth
Fairfield High School, Bristol
Framwellgate School, Durham
George Dixon International School and Sixth Form Centre, Birmingham
Glenthorne High School, Surrey
Globe Lane Primary School, Lancashire
Grange School, Oldham
Greensward College, Southend
Grey Court School, Surrey
Hampstead School, London
Holland Park School, London
Hollydale Primary School, London
Horniman Primary School, London
Ian Ramsay CE School, Cleveland
John Madejski Academy, Reading
John Mason School, Oxfordshire

Kensington and Chelsea Pupil Referral Unit, London
King Ethelbert School, Kent
Kings Avenue Primary School, London
Kings High School, Bournemouth
Kingsdale Foundation School, London
Lilian Baylis School, London
Limehurst Primary School, Oldham
Lipson Community College, Devon
Lowther Primary School, London
Macmillan Academy, Middlesbrough
Manchester Academy
Norden High School and Sports College, Lancashire
Notre Dame RC Girls School, London
Old Palace Primary School, London
Oulder Hill Community School, Rochdale
Oxford Community School
Pimlico School, London
Portchester Boys School, Bournemouth
Queen Elizabeth Grammar School, Kent
Quintin Kynaston School, London
Ranelagh School, Berkshire
Ravensbourne School, London
Redruth Technology College, Cornwall
Rokeby School, London
Walker Technology College, Newcastle upon Tyne
St Aidans Primary School, London
St Cuthbert's RC High School Rochdale
St Columb Major County Primary School, Cornwall
St Bartholomew's C of E Primary School, Brighton
St Bede's RC Grammar School, Bradford
St Ives' School, Cornwall
St Kentigern's RC Primary School, Manchester
St Mary Redcliffe and Temple CE School, Bristol
St Mary's RC Primary School, Rotherham
St Paul's RC School, Milton Keynes
St Saviours and St Olaves School for Girls, London
Sir Frank Markham Community School, Milton Keynes
Soho Parish Primary School, London
Southcote Primary School, Reading
Stannington Infants School, Sheffield
Sunnyhill Primary School, London
Trinity St Mary Primary School, London
Tollesby School, Middlesbrough
Treviglas Business & Enterprise College, Cornwall
Tudor Grange School, West Midlands
Venerable Bede School, Sunderland
Westminster Academy, London
Westminster City School, London
Whitefield Fishponds Community School, Bristol
Whitley Park Junior School, Reading
Winstanley College, Wigan

Gallery Educators

Beth Alden
Lizzy Bean
Isavella Benekou
Frances Bossom
Jacqueline Bradbury
Terre Brock-Davis
Marina Castledine
Bryony Collins
Harriet Curnow
Debbie Challis
Sabine Dahn
Joanna Desmond
Gail Dickerson
Marysa Dowling
Mireia Guitart
Helen Hienkens-Lewis
Julie Herring
Heather Hollins
Louise Izod
Lucy Johnson
Suzy Jones
Katie Kennedy
Emelia Leete
Kerry Lemon
Nadine Mahoney
Lucy Medhurst
Lindsey Milnes
George Mogg
Natasha Morrison
Sarah Oliver
Daksha Patel
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Lynn Weddle
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p25 Rachel Broderick: KS5, Focal Point Gallery

p27 Lynn Weddle: KS5, Focal Point Gallery

p29 Brenda Valdés: KS2, The Photographers' Gallery

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p33, 35, 36 Claire Pounder: KS4 and 5, mima

p37-38 Dan Brady: MA teacher trainee workshop at Baltic

p39, 42, 43 Sinta Tantra: KS5, Parlour Studios and Project Space

p45 Leanne Turvey: KS2 and 3, Chisenhale Gallery

p47 Leanne Turvey: KS2, Chisenhale Gallery

p51 Northumbria University: PGCE students, The Big Draw, Baltic

p54 Northumbria University: PGCE students, The Big Draw, Baltic; Dan Brady: MA Education students, Baltic

p55 Northumbria University: PGCE students, Baltic; Dan Brady: MA Education students, Baltic

p58 Dan Brady: MA Education students, Baltic

Leabharlanna Dhún Laoghaire - Ráth An Dúin

Watch this Space

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Proofing
Jack Fortescue
Designers
SteersMcGillan
Printer
Short Run Press

Published March 2008 by engage
Suite AG, City Cloisters,
196 Old Street
London EC1V 9FR

Further copies available from
info@engage.org

engage is a registered company limited by guarantee in England and Wales no. 4194208. Registered charity no.1087471

ISBN 0-9536801-9-3

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engage is the leading international membership association for gallery education working with arts and education professionals. engage has over 1,100 members including gallery educators, teachers and arts professionals from across the UK and in 15 countries. engage's work helps galleries encourage people to participate in and enjoy the visual arts and become confident users of galleries and museums.

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Watch this Space is delivered by engage with the Museums, Libraries and Archives Council as part of The Strategic Commissioning Programme in Museum and Gallery Education which is funded by the Department for Culture Media and Sport and the Department for Children, Schools and Families.

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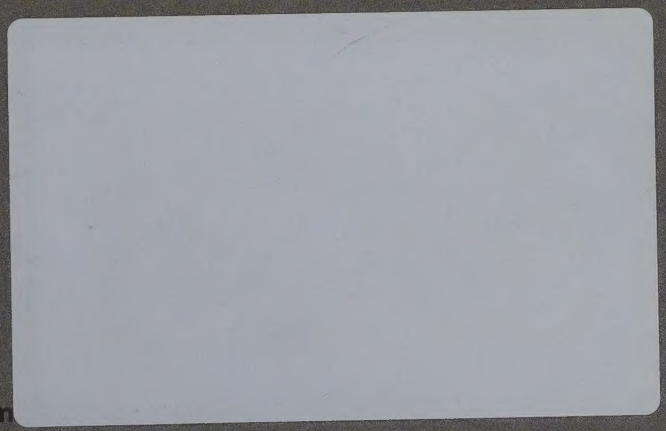

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The Watch this Space handbook is for teachers, artists and gallery education professionals wishing to work in partnership to deliver exciting education projects in galleries across all curriculum subjects.

It contains case studies by participants in the Watch this Space Programme, 2004–2008, about how they initiated and sustained gallery–school partnerships, complemented by a wide ranging discussion of current gallery education issues. With contributions from a gallery director, Ofsted, teacher training providers and leading gallery education practitioners.

Used in conjunction with the Watch this Space Toolkit this handbook provides knowledge, ideas and inspiration for anyone wishing to build gallery–school partnerships.

ISBN 0-9536801-9-3
9 780953 680191
ISBN 0-9536801-9-3

KO-560-516